The Bookman

"I am a Bookman."—*James Russell Lowell.*

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NOTICES.

All communications intended for the Editor must be addressed to the Editor *of* The Bookman, 27, Paternoster Row, London, E.C. *at latest by the 20th of each month—if possible earlier.*

No unused communications will be returned whether stamps are enclosed for that purpose or not, and to this rule we can make no exception.

All new books sent for review will receive notice, long or short, in the succeeding number. Thus all books received before the 15th *of* November *will be noticed in the* December *number; books received subsequently and up to the* 15th December, *in the* January *number.*

NEWS NOTES.

NOTICES.

The first edition of the Bookman for October having been exhausted in a few days, a second edition was printed, and copies may now be had.

The amount of space which is, we hope our readers will think fitly, assigned to Lord Tennyson this month has, much to our regret, made it necessary to exclude many of our most important features, and to shorten our News Notes. We particularly regret to have to postpone the space allowed to young authors, but next month we hope to overtake all manuscripts sent in up to November 15th. Our correspondents will kindly remark that the latest day for posting communications is the 20th of the month. Among other contributions to the December number will be a special article on Thomas Woolner, accompanied by a separate plate containing a beautiful portrait of Woolner in his youth, drawn by Dante G. Rossetti, and never before published.

We are getting ready a Directory of Publishers, Booksellers, Authors, etc., for the use of our subscribers. Considerable progress has been already made, and we venture to ask the kind co-operation of our readers. Those who wish to be entered on the list of bookbuyers will please send names and addresses specifying the kind of books they care for. We shall be much obliged to authors of books who kindly send us their addresses. As the volume will go early to press it is earnestly requested that all communications should reach us as soon as possible.

It will be observed that in response to a strongly-expressed desire we have allotted some space to lists of Books Wanted. Regular subscribers may have six of these inserted monthly without charge, provided space admits. For every additional line 4d. will be charged. 4d. per line will be charged for announcements of books for sale. For others than subscribers there will be a uniform charge of 4d. per line for all books. It is requested that all communications of this kind should be in hand by the 20th of each month.

SURVEY.

In Theology the most important works have been 'The Memorabilia of Jesus,' a fragmentary commentary on the Gospel of John, showing much originality, by the Rev. W. W. Peyton; a volume on Christian Ethics, by Dr. Newman Smyth, reviewed elsewhere; and a convenient translation of 'The Oldest Book of Hebrew History,' by Mr. W. E. Addis, published as the first part of 'The Documents of the Hexateuch.' Mr. Addis is a good scholar, and does justice to both sides. His own position is that of a moderate follower of Wellhausen. Another work which is selling rapidly is the sermons of the late Principal Cairns, one of the most notable of Scotch theologians.

In Fiction the most remarkable book is Dr. Conan Doyle's experiment, 'The Adventures of Sherlock Holmes,' already known to an immense public through the *Strand Magazine*. The get up is cumbrous, but the stories will live, because they are stories. Dr. Doyle's clear and unsubtle style is at its best in this book. A boys' book which shows decided originality is 'Bert Lloyd's Boyhood,' by Dr. J. M. Oxley. There is much freshness in his descriptions of Nova Scotia.

In Biography we have the second volume of Dr. A. K. H. Boyd's 'Twenty-five Years at St. Andrews,' a readable book, less interesting, perhaps, than the first, probably because the writer has taken pains to avoid giving offence. Those who know his other writings will find much in the new book familiar to them, and they may perhaps be wearied by the numerous descriptions of visits to Bishop Thorold. But the volume is decidedly interesting. One of the most popular books for boys will be undoubtedly 'The Story of John G. Paton,' with numerous illustrations by Mr. Finnemore.

In Poetry no very remarkable book has appeared, but Mr. Miles's two volumes, 'Poets and Poetry of the Century,' are of exceptional interest. Mr. Fisher Unwin has issued an excellent selection of Robert Burns' Love Songs, very competently made by Sir George Douglas. The volumes by Mr. Le Gallienne and Mr. Symons are noticed elsewhere.

The first volume of Messrs. A. and C. Black's new edition of the Waverley Novels has unquestionable merits. It contains the final text, is in one volume, and is printed from new type. But it is disappointing on the whole. The form is unwieldy, the page wants brightness, and the illustrations are lacking in imaginative quality. A great opportunity was lost when Messrs. Black did not annotate

this edition. Perhaps Mr. Lang's forthcoming edition may so far make up for their omission, but it is unfortunate that two volumes are allowed to each novel. What was wanted was an edition similar to Messrs. Macmillans' Dickens, on thin opaque paper, handy in form, and above all well annotated. Scott's own notes are wholly insufficient. We understand that the whole of the large paper edition of the Border Waverley (Mr. Lang's) has been disposed of.

It will be learned with great interest that Mr. Andrew Lang is at last to publish a book on St. Andrews. The idea started by a magazine writer that St. Andrews is named after Mr. Lang finds considerable favour in England, and will doubtless find still more after the appearance of his new volume.

The Duchess of Sutherland, who already is known as an authoress, is engaged on a novel dealing with English social life. She hopes to found a literary Salon in London.

Mr. Kipling's new Mulvaney story has been purchased by Messrs. Macmillan, and will probably appear in *Macmillan's Magazine*.

Mrs. Oliphant's *History of the Victorian Age of English Literature* will include a large number of hitherto unpublished letters from authors dealing with their works and ideas.

Mr. Arthur Waugh, the author of the new book on Lord Tennyson published by Mr. Heinemann, is the successor of the late Mr. Wolcot Balestier as London representative of Messrs. Lovell and Co.

Mr. Hardy's new story, 'The Pursuit of the Well Beloved,' will be a one-volume novel. Mr. Hardy proposes, however, to rewrite it entirely before publication.

Mr. William Watson, whose fine verses, 'Lacrymae Musarum,' in the *Illustrated London News*, were universally admired, proposes to make this the title poem in his new volume previously announced as 'The Dream of Man, and other Poems.' 'Lacrymae Musarum' will be the first poem. Mr. Watson, however, considers 'The Dream of Man' to be the most ambitious poem he has yet written. The new book will be eagerly anticipated, and will doubtless advance the poet's reputation. His prose volume of essays, which was to be published by Messrs. Elkin Mathews and John Lane, is postponed, and will probably be issued in a greatly altered form.

Speculation on the Laureateship proceeds apace. Her Majesty the Queen, it is said, reads no contemporary poetry but that of Sir Edwin Arnold. Mr. Lewis Morris is understood to have been disappointed because he was not asked to be one of the pall bearers at the funeral of Lord Tennyson. Mr. Morris and Mr. Austin have been the most obtrusive candidates for the Laureateship. Mr. Swinburne, who is the nominee of all judges of poetry, has behaved in a very dignified manner, but no one has any right to say that he would decline the laurel if offered him.

Messrs. Macmillan are being complimented on all sides for the skill and taste with which they managed a very difficult business, the selection of the representative men who were invited to Lord Tennyson's funeral. Perhaps an error was committed in leaving out the name of Mr. Bret Harte, who might fitly have represented American literature, and might naturally be surprised and pained at the omission. Mr. Hall Caine and Mr. Christie Murray were observed together in the triforium. Room might have been found for one of them at least among the mourners. Gerald Massey has written verv eloquently of Tennyson in his day, and he is the author of some true poetry. But some unintentional omissions and errors were inevitable, and it is matter of congratulation that they were so few.

The new book by Mr. Lionel Johnson on 'The Art of Thomas Hardy' promises to be interesting. Mr. Johnson has been fortunate enough to discover some of Mr. Hardy's poetry in the *Gentleman's Magazine* of some twenty years ago. Mr. Hardy's very first article, on "How I Built my House," was published in *Chambers' Journal*, and is in no way remarkable. One attractive feature of Mr. Johnson's volume will be the etching prefixed by Mr. Strong. It may not strike some people as a remarkable resemblance, but it is thought by the artist to represent an interesting mood of the author. It was begun one night when the novelist had just returned from an exciting attempt to put out a fire at a neighbouring house in Dorsetshire.

We understand that Dr. George Macdonald's new novel, 'Heather and Snow,' which is to appear in the *Glasgow Weekly Mail*, is a return to his earlier and better manner, that of 'David Elginbrod,' 'Alec Forbes,' and 'Robert Falconer.' It is a Scotch story. One very competent judge who has examined it declares that it is worthy to rank with the finest of the author's productions.

Dr. Conan Doyle's new series of stories will be entitled 'In a Doctor's Waiting-Room.' They should be at least as popular as Samuel Warren's 'Diary of a Late Physician.'

Mr. W. B. Hole, R.S.A., has met with a severe domestic bereavement, which has prevented his completing as early as was expected his fine etchings for the *edition de luxe* of 'A Window in Thrums.' These etchings, we may mention, are highly approved by the author of the book, more particularly, perhaps, that of the Dominie and of Thrums in rain.

Mr. George Moore is collecting his papers on Art in the *Speaker* for publication in volume form, and is also busy on a new novel. Mr. Walter Scott, of Newcastle and London, will, we believe, be his publisher in future.

The two ladies who write under the pseudonym "Michael Field" have ready for publication a new play, which they consider one of the most important of their works. It is possible that this or another of their plays may be seen upon the stage.

Major Le Caron's 'Twenty-five Years in the Secret Service' has been perhaps the most successful new book of the month. The first edition was all subscribed before publication, and a second of 3,000 copies is just ready. This edition is nearly exhausted, as the public are still anxious to read the thrilling narrative of this ex-Fenian and spy.

There is a rumour that Dr. Conan Doyle, who has already had a play accepted by Mr. Henry Irving, is to write the libretto for the next opera at the Savoy.

An article, entitled 'Primum Tempus,' in an early number of the *Idler*, will detail Mr. Rudyard Kipling's experiences with his first book. It will conclude with some verses. Mr. Christie Murray is, we understand, also writing an article on "My First Novel."

The Palestine Exploration Fund is about to issue a new edition of 'Heth and Moab,' by Major Conder. It is one of the most interesting of their series of works on Palestine. The Committee have also decided to publish the series of lectures which were delivered in connection with the Fund during the summer months, in book form. The volume will be entitled 'The City and the Land,' and will contain the seven lectures which were delivered. They were entitled, as readers will remember, 'Jerusalem,' by Col. Sir Charles W. Wilson, K.C.B., etc.; 'The Future of Palestine,' by Major Conder, R.E., etc.; 'The Natural History of Palestine,' by Canon Tristram, LL.D., etc.; 'The General Work of the Society,' by Walter Besant, M.A.; 'The Hittites up to Date,' by the Rev. William Wright, D.D.; 'The Story of a "Tell,"' by W. M. Flinders Petrie, D.C.L.; 'The Modern Traveller in Palestine,' by Canon Dalton, C.M.G. The American rights in all the above-mentioned books have already been secured by the New York house of Messrs. Macmillan and Co.

Dr. A. Conan Doyle has written a new short story for the forthcoming number of *Phil May's Annual*, entitled 'Jelland's Voyage.' Mr. Gilbert Parker will also appear as a contributor with a short story, entitled 'Happy Trelawney.'

Messrs. Edward Lloyd are celebrating the jubilee of *Lloyd's Weekly Newspaper* by commencing a new serial by Mr. Henry Herman.

Mr. Stanley J. Weyman has just completed a new short three-part story, for use in the *Leisure Hour*, to which he has given the title of 'The Little Wizard.'

Mrs. Louise Chandler Moulton, the Boston poetess, whose Thursday afternoon receptions are quite a feature in London literary life, left London for Boston last week.

'For Better for Worse' is the title of a new novel by Gordon Roy which Mr. Gardner will publish at once. We believe "Gordon Roy" is a daughter of Dr. Wallace, of Glasgow. Her previous works have been well received.

Mr. Gardner will publish immediately an interesting volume of poems in the Shetlandic dialect. The author, Mr. J. J. Haldane Burgess, is, we are sorry to learn, quite blind. The title of the book will be 'Rasmie's Büdie.'

An exceedingly rare little book of Charles Lever's has found its way into the possession of Mr. W. Jesse Jaggard, Liverpool, who is offering it for sale. It came out originally in *Blackwood*, and was republished in a 12mo volume in 1849. The title is 'The Maxims of Sir Morgan O'Doherty.' A London bookseller prices it at £10 10s., and that it is particularly rare is shown by the fact that few, if any, *complete* collections possess it.

Early in November Messrs. Bell and Sons will publish a work of Mr. Egerton Castle, which is likely to be of interest to bookmen. The title will be 'English Bookplates ex-Libris, Ancient and Modern,' and the volume will be profusely illustrated with typical examples, ranging from the sixteenth century to the present day. Mr. Castle has reproduced in this work some 150 plates, arranged in a manner calculated to display the artistic "evolution" of "style" in composition and ornamentation. This historical order applies more particularly to the last three centuries. For his "modern instances" he has secured a number of plates belonging to men of note in all the walks of intellectual life. Many are printed from the original blocks or plates lent by their owners. Among specimens of special interest are Her Majesty's Windsor Bookplate, Lord Salisbury's for Hatfield, the Althorp Library ex-libris, Mr. Gladstone's (by Erat Harrison), the late Lord Tennyson's (armorial, with his autograph), Charles Dickens', Thomas Carlyle's, and many men of letters of more modern date. A limited edition on Japanese vellum will also be issued.

A tribute is due to Mr. Thomas Nelson, whose death has taken place after a long period of infirm health. Mr. Nelson was one of the most indefatigable of men; he insisted on personally supervising every detail of his work, and we fear his health suffered in consequence. His great success was won by his school books, but they were not his only publications. He "discovered" the authoress of the 'Schönberg-Cotta Family,' whose story appeared in his *Family Treasury*, and had an amazing vogue, which was well followed up. 'The Land and the Book' was another of his very popular books.

Mr. Walter Lewin's biography of Clarke Aspinall will be ready in November. The work is an interesting and conscientious study of the philanthropist who was so familiar a figure to every citizen of Liverpool. A finely printed library edition, with an additional portrait, will be issued to subscribers.

Mr. James Baker, the author of 'Mark Tillotson,' calls our attention to a misquotation in the brief notice of the book which appeared in our August issue. The words quoted were: "Murder she found everywhere but in the works of the great masters of fiction." This was but part of a sentence, the whole of which ran as follows: "Murder she found everywhere; but in the works of the great masters of fiction, this murder element, when it intruded itself, was subservient to the general purpose or aim of the work." We regret any misconstruction which may have been caused by the omission of the words, and are glad to make the correction.

The 'Antiquities of the Cimmerian Bosphorus' is probably the most exquisite work on Greek art ever published. It is certainly the rarest. It was issued by the Russian Government in 1854, in an edition of 200 copies, none of which were sent into the market; and no expense was spared to make the plates the finest that European skill could produce. Copies of the work are the greatest rarity in the archæological book-market; and many of the works published in it are the finest examples known of Greek work in their respective classes.

M. S. Reinach has just issued as the third volume of his 'Bibliothèque des Monumens Figurés,' a new edition of this

work. The three volumes are compressed into one, but all the plates are given by photographic reproduction. The coloured plates suffer in the process from the loss of the colours and the consequent indistinctness in the outlines; but this was inevitable. The text has gained by the excision of the errors and the addition of the knowledge gained since 1854. The price, twenty-four shillings, is a marvel; such things cannot be done in England. Those who can purchase one of the Russian 200 copies will prefer the original edition; those who cannot, and who love Greek art, will buy the re-issue.

ANNOUNCEMENTS.

MESSRS. WHITTAKER AND CO.—Prof. Oliver Lodge's Treatise on Lightning Conductors and Lightning Guards.—A Comprehensive Work on the Dynamo, by C. C. Hawkins and F. Wallis.—Coal Pits and Pitmen, by R. Nelson Boyd, M.Inst.C.E.—The Principles of Pattern-Making for Students in Technical Schools and Apprentices, by a Foreman Pattern Maker.—The Principles of Fitting For Engineer Students and others, by the same author.—Electrical Experiments, by G. E. Bonney.—Practical Electric Light Fitting, by F. C. Allsop.—Electric Lighting and Power Distribution, by W. Perren Maycock, M.I.E.E.—How to Manage a Dynamo, by S. R. Bottone.—The Manufacture of Soap, by W. Lawrence Gald, F.I.C., F.C.S.—Ship's Carpentry, by M. and A. Mowat.—Hammered Metal Work, by C. G. Leland, author of 'Wood-Carving' and 'Leather-Work.'—In the Library of Popular Science: Electricity and Magnetism, by S. R. Bottone; Chemistry, by T. Bolas, F.I.C., F.C.S.; Geology, by A. J. Jukes Browne, F.G.S.; and other Volumes.—An Important Work for Medical Students: Dissections Illustrated, a Graphic Handbook for Students of Human Anatomy, by C. Gordon Brodie, F.R.C.S., with Plates, carefully drawn and put on the stone by Percy Highley, from dissections of the human body made by the Senior Demonstrator of Anatomy at the Middlesex Hospital Medical School, the first part of which, with seventeen coloured plates of the upper limb, two-thirds natural size, will be issued immediately.

GEORGE ALLEN.—The Poetry of Architecture, an early prose work by John Ruskin, contributed to *London's Magazine* in 1837-9 under the pseudonym "Kata Phusin," and now reprinted for the first time in book form. Profusely illustrated with woodcuts; also coloured frontispiece and fourteen full-page plates in photogravure from unpublished drawings by the author.—Revolution and Reaction in Modern France, by G. Lowes Dickinson (author of 'From King to King'); being the substance of lectures delivered by the writer in connection with the Cambridge University Extension. It deals with the internal political and social history of modern France from 1789-1871, treated from a philosophical standpoint.—The Making of Lawrence Westerton; a novel by Hugh Gray.

Journalists. The changes in journalism have been numerous and important. Mr. S. R. Bennett is the new editor of the *Morning*. Mr. W. H. Pollock ceases to be of the *Saturday Review*. Mr. Kinloch Cooke, the new editor of the *Pall Mall Gazette*, is assisted by Mr. Marriott Watson. Other changes, both in papers and magazines, are said to be impending.

The *Pagan Review* is generally supposed to be the work of a youth of seventeen. This is not the case. We understand that the editor is a well-known and experienced *littérateur*, known as poet, biographer, editor, and novelist, but not hitherto known as a pagan.

The magazine projected by Mr. S. S. McClure, the head of the famous American syndicate, has been postponed, but not by any means abandoned. Mr. McClure, on consideration, was of opinion that the Presidential election and the Chicago Exhibition would so engross public attention as to make the satisfactory start of a new magazine a difficulty. He has therefore decided to postpone publication for a year.

We understand that the publication is also postponed for a little of the *Home Magazine*, also first mentioned in our columns. Mr. C. Arthur Pearson, of *Pearson's Weekly* is now connected with the syndicate engaged to start this magazine.

The first number has appeared of 'Notts and Derbyshire Notes and Queries,' edited by J. Potter-Briscoe and John Ward, and is published by Mr. Frank Murray. It promises well, and ought to be supported.

Booksellers. The only two firms who now continue the old custom of an annual trade sale dinner are Messrs. R. Bentley and Sons and Mr. Bernard Quaritch. The former held theirs at the Hotel Metropole on the 20th, and the latter at the Freemasons' Tavern on the 14th of the past month. Mr. Quaritch's sale was as usual well attended, many country booksellers taking this opportunity of paying their annual visit to London. The principal book in the catalogue was Mr. W. Morris' Kelmscott Press edition of Caxton's 'Golden Legend.' The work was well taken up, and is a beautiful specimen of black letter reproduction.

At Messrs. Bentley and Sons' dinner there were besides the leading booksellers, several distinguished guests, among them being Mr. W. Fraser Rae, Mr. Alaric Watts, and Mr. J. J. Hissey. The forthcoming books were not so numerous as usual, but those most largely taken up were Mr. A. T. Story's Life of John Linnell, the artist, and a memoir of Charles Knight, one of the pioneers of cheap literature, by his granddaughter, Miss Clowes. The popularity of Mrs. Henry Wood's novels appears to have in no way subsided, as over 15,000 copies were sold, and of Bentley's favourite novels over 10,000, Miss Rosa N. Carey's being the most in demand. It is gratifying to record the social enjoyment apparent at these gatherings. The opportunities of intercourse between publishers and booksellers are now so few, that these firms may be congratulated upon keeping up this useful and agreeable custom of the trade.

By the kind approval of Miss Millard, who will exhibit many interesting curiosities and relics on the occasion, her librarian, Mr. Beetenson, will deliver a lecture entitled "The Fairy Land of Books," at Christ Church Institute, Teddington, on Tuesday, December 13th. A certain famous novelist is to be invited to take the chair.

The twenty-five per cent. discount system is playing sad havoc with the Bristol booksellers. Three have given up bookselling, and taken to the selling of stationery only; one business has been closed; another is being devoted more especially to the second-hand trade; and a fifth has just found it necessary to call a meeting of his creditors. Evidently country booksellers cannot afford to sell books retail at threepence in the shilling discount; but Bristol has not yet combined against the system, as have so many other towns in other districts.

Continental. Among the French announcements of interest are a new work by the well-known novelist and critic, M. Anatole France, 'L'Etui de Nacre' (Calmann Levy), and 'Complices,' a novel by Hector Malot (Flammarion).

The author of 'La Russie Contemporaine,' M. Cyon, a Frenchman whose long residence in Russia has imbued him with a high respect for the rule of the Czar, and made him indeed a daring apologist for despotism, has a new work in the press, 'Nihilisme et Anarchie' (Calmann Lévy).

A new and important study of Lammennais, by M. Roussel, is announced. In the preparation of the work M. Roussel has had the opportunity of consulting a large number of unpublished documents. The book, which will be published by A. Lemoique, will be ready in November.

Catulle Mendès, the French poet author, who is said to be actually engaged in writing a Franco-American story with Amelie Rives, has had a strange and chequered existence. He has often starved in a garret, and again feasted in palaces where he was a welcome guest. As his name implies, he is of Spanish extraction, and belongs to the Jewish nation, although he does not outwardly conform to his faith. His brilliant wit and joyous humour made him popular with Jerome Bonaparte and his set. He is said to turn out highly finished "copy" more quickly than any modern French writer, and in fact never sits down to his work until the pages of the paper from whom he has had a commission for a short story or article are going to press. In old days he worked for nothing, and was only too pleased to see himself in print; now he commands enormous prices; besides receiving a regular salary of 5,000 dols. from the *Gil Blas*, a prominent Paris literary paper, for a weekly article, he makes huge sums by syndicating his long stories, and his short nouvelles can always fetch high prices. Catulle Mendès is a fair Israelite; his long yellow hair and pale blue eyes make him look a strange figure among the dark, vivacious Frenchmen by whom he is surrounded. He is never seen without a long pipe, and lives entirely in literary and artistic Bohemia. He met Mrs. Rives-Chanler during her late tour in Europe, and was greatly attracted by her vigorous personality.

German admirers of Tennyson owe a real debt to one of his translators, Fräulein Agnes von Bohlen, who gave them a version of 'In Memoriam' faithful to the spirit, and reflecting in no common degree the beauty of the original. A task demanding more intimate knowledge of two languages could hardly be conceived. Fräulien von Bohlen has for long been resident in London, where her literary sympathies and wide culture have been the means of awakening in many an interest in the literature of her own country.

In early numbers of the *Rundschau* there will appear two stories of Marie von Ebner-Eschenbach, 'Eine Todtenwacht' and 'Glaubenslos,' and one of Paul Heyse, 'In der Geisterstunde.'

Notable among the numerous works of fiction dealing with social problems which now pour out from the press is Hans Blum's 'Juvalta,' a novel of to-day. The publisher is Paetel, Berlin.

'L'Alighieri,' a review devoted entirely to Dante literature, edited by Signor F. Pasqualigo, and published by Olschki of Venice, is nearly completed. It was founded in April, 1889, and designed to continue for four years. The first three volumes have been issued. The work contains information, research, and criticism of a kind invaluable to serious students of Dante.

The first volume of an important work on modern Italian history has been issued by Voghera at Rome—the 'Storia di Vittorio Emanuele e del suo Regno,' by Licurgo Cappellatti. Volume I. comprises the history of the years 1849 to 1858.

American.

Mr. Bret Harte is engaged making another collection of his short stories. The volume will, we understand, contain 'Sally Dows,' at present appearing in the *English Illustrated Magazine*, 'The Conspiracy of Mrs. Bunker,' which originally saw the light in the *Idler*, and several other shorter stories.

Messrs. Houghton, Mifflin, and Co., of Boston, Mr. Bret Harte's American publishers, are about to issue a new collected edition of his poems. Mr. Harte is revising them for this purpose.

Mr. Frank R. Stockton is just about to return to the United States after having made a very complete tour ot Great Britain. We understand he has ample material for a new book.

Mr. Edmund Clarence Stedman, the author of 'Victorian Poets' and 'The Poets of America,' has written a new volume, entitled 'The Nature and Elements of Poetry.' Messrs. Cassell and Co. will publish the book here, and Messrs. Houghton, Mifflin, and Co. in America. The frontispiece of the volume is a fine reproduction of Dürer's Melancholia.

IN MEMORIAM—LORD TENNYSON.

OCT. 6TH, 1892.

The torch, that by the southern sea
The racers handed each to each,
Prefigured, as old singers teach,
The lamp of truth or life; but we

Ask not who next shall bear afar
The quenchless radiance of the brand,
Still bright in his unfaltering hand
Who sleeps: his torch is now a star.

All that was ours is with us still;
The muffled figure—wont to stray
Where down and sky were blent in grey,
Or skirt below the wind-swept hill,

Where dells and terraced lawns behold,
Through hanging woods that show and screen,
Stretching in purple and in green
Fair distances of weald and wold—

Has vanished: even as he past
His presence seemed amid the throng
The shadow of a shining song;
Why seek to hold the shadow fast?

The star is shining overhead;
Why should we feign a fond distress
For unfelt loss, or idly press
On mourners watching by their dead?

II.

His social spirit dwelt apart—
So gracious to so many friends,
So full of zeal for public ends,
So strangely timorous to start

From strangers buzzing round his fame—
His fancy roamed in lonely ways
Mid pageants of forgotten days,
And hallowed many a shadowy name;

And all the while his eager soul
Prized common works of men to be
Above all pomp of chivalry,
And, panting to a far-off goal,

Half pitied seekers for the Grail
And mourners for an age of gold,
But hearkened long where science told
As fair, as false a fairy tale.

Now he has heard the evening wind
When stars come out, and ageless truth
Transcends the rainbow dreams of youth,
And mists and doubts are left behind.

Already he is far away,
The Pilot bade the cables slip,
And night reknit their fellowship,
Who parted ere the noon of day.

They journey on no toilsome quest,
But wafted on a viewless wing
Through splendours of the sunsetting
To golden ports of fruitful rest,

Where kingly souls whose crowns are won
Await the happy world's new birth,
Beyond the din of middle earth
Or waves that girdle Avalon.

GEORGE AUGUSTUS SIMCOX.

A NOTE ON TENNYSON.

THE death of the Poet Laureate does not strike us as an event, but merely as an epoch in the history of Poetry. The world knew him solely through his works and they survive still. He was not eminent as a man, a being whose actions, whose social relations, whose life teemed with dramatic and didactic interest. He was simply and solely—and he alone of his day—a professional poet. As a type of the highest specialism he stands beside Darwin. Each had an absorbing pursuit to which they devoted their whole energies, but in each the majestic breadth of mind and sympathy embraced most subjects of moment to other men. Such minds can never narrow themselves to a single interest, they will leave no corner of themselves barren and uncultivated. Such was Tennyson—I judge from his poems not from gossip—and throughout his long life he seems ever mindful to augment his knowledge, to maintain his culture, to polish his taste, to gather new impressions. In no department was he satisfied to fall below the standard of a cultivated, well-informed gentleman. But in none did he affect proficiency. All that his mind received through so many channels was poured out in only one; his single vehicle was his poetry. Other bards may dabble in painting, politics, and what they fancy is philosophy. Not so Tennyson. Even his political views, which were probably strong and pronounced, were never divulged to the world; in his poetry he revealed only the war spirit of Tyrtæus, and

LORD TENNYSON'S MOTHER.

a lofty patriotism elevated far above party. His disinclination to print anything in prose is phenomenal. In fact, there is probably no distinguished man of whose prose we possess so little. He never wrote reviews, essays, studies of other writers, and he never made speeches. He wished to be known, and he was known, solely through his verse. In this he was entirely right, for to this he owed his commanding position. And this, too, is why his private life in no way concerns us, even now that it is closed. He was, I have said, a professional poet, and, looking through the roll, Shelley, Byron, Keats, Spencer, Chaucer, I find not one so exclusively professional till I reach the Troubadours, and Court poets of the Middle Ages. Tennyson at an early age settled down to poetry, not as an elegant pastime, but as the serious business of life, his chosen profession, the future source of his fame and fortune. At first he published sparingly; like the young barrister, he was laying the foundations of his skill and knowledge. Those early years were probably occupied in assiduous studies, experiments, and exercises. *Poeta nascitur et fit.* I do not think that Tennyson was endowed by Nature with poetical gifts so ample as those of Keats, Mr. Swinburne, or even Shelley, but he cultivated them so judiciously that after the glow of youth was past and the age of disillusion and prosaic reality set in, when art must disguise the absence of passion, the embers on his altar were not yet cold. Poetry had become his second nature, and after the age of seventy he wrote not a few lines worthy of his best years. It was not so much habitual dexterity in his art as that he kept alive so long that poetical spirit which in few men survives the shocks of middle life. Another result of his professional tone was his versatility. Original he undoubtedly was, though no great poet was ever more eclectic. He fused the varied models he studied into a distinctive cast of sentiment and key of melody which we all know as Tennysonian. Hardly one of his poems could be assigned by an expert to any previous hand. But his versatility of theme, of form, and of

manner was equally marked. As years went on, there remained scarcely any species of poetry which he had not attempted, and in every one he had more or less succeeded. And this was just because as a Master-Poet he had so deeply learned the principles of his craft, and become so handy with his tools, that whatever another poet had done excellently he could at least do well, just as the great oil painter is never likely to disgrace himself if he experiments in another medium. A few other men who were not primarily and solely poets, men of loftier, profounder minds, men of more exuberant, less sane imagination, men of nimbler, more caustic wit, have left us here and there masterpieces which he could not emulate, but in the copious, continuous, varied, and uniformly eloquent stream of song which for sixty years he poured forth he stands unrivalled. Once again I repeat that this success was not so much due to long practice and acquired dexterity as to the whole attitude of his life, and the professional mould into which he had cast his personality. We have heard a good deal of his theatrical gloom, his collars, cloaks, hats, and so forth. Granted that such eccentricities are a little unreal in this mocking age, I can respect them. The more the man Tennyson became absorbed in the personality of the Laureate, the more he felt the barriers which marked him off from the prosaic sphere of other men, and the more instinctively would he accentuate that distinction by trivial peculiarities of dress and manner. After all, to a man of his clear sound sense to be a poet is to act a part, and the actor must dress his part if he is to act it with spirit. Counsel's wig and parson's surplice are much more than an affair of use and wont; they inspire and fortify as the armour, the livery of a great profession. From first to last Tennyson posed—there is no harm in the word—posed as a poet, because poetry was his professed calling, his livelihood, his one life's work. He was not ashamed of this; he gloried in it; he believed in himself and his craft, and so he became the Master-Poet that he was. To me this seems the most notable feature of his career. Glance back at all the English bards who rounded off a long and fruitful life—for of youthful singers cut off ere their prime I here make no count—and whom else do you find who served the Muse with a service so long, so devoted, so exclusive, so favoured? Who but he may justly claim the title—already in our hearts we accord him the position—the pre-eminent title of *the* Poet.

There is one act of the Laureate's life which, since it was a public act, was fairly open to comment, and seems to me on either hand to have been misconstrued—his acceptance of a peerage. The contrast of at least one recent call to the Upper House should silence such cavils. There was nothing but what was wholly natural, graceful, and constitutional in the transaction. The Laureate in birth, fortune, and ability was well fitted to assume rank; for many years he had conspicuously illustrated an ancient and honourable office under the Crown; moreover, he had long enjoyed the gracious favour of the Sovereign. It was no fulsome and hollow "compliment to English literature," as many fancied, but a natural exercise of the royal prerogative, interesting, indeed, as recalling the ancient custom by which the Crown summoned to its councils men in any way soever illustrious, and not less so in connection with the modern usage of the American Republic, which is so frequently represented in the courts of Europe by its most distinguished men of letters. For the Laureate to have declined a favour so graceful and so appropriate would have been either affectation or churlishness.

A hundred questions with reference to Tennyson's genius and its fruits at once crowd upon the mind, but this is hardly the time for them. One only, because it is already exercising the public mind, perhaps needs provisional notice—the problem as to the duration of his fame, and his future place among the nineteenth century poets. An acknowledged authority on English literature told me not long ago that having had occasion to go most minutely and critically through almost the whole of Tennyson's work, he felt a growing disappointment, and ever-conscious want of the something which constitutes the greatness of the greatest poets. I appreciate his feeling; what that something is I might enquire and perhaps explain, but not here. But my friend went on to repeat more strongly than ever his opinion that a century hence the first place will be given to Wordsworth, the second to Byron, and the third possibly to Tennyson, but more probably to Shelley, Browning, or someoneelse. Personally I neither credit this prophecy nor approve this order of merit, but all I wish to point out is that such speculations are wholly futile. Great authors do not live; they are rather revived by the generations which can appreciate them. Their fame depends as much on the insight of their readers as on their merits. We are too apt to fancy that our posterity must be in all regards wiser than ourselves. Does it follow? It may be—though I expect the reverse—that our great-grandchildren will despise Tennyson or perchance neglect poetry altogether—that English criticism will be distorted or utterly silenced. Our great poets may suffer an eclipse of fame, but how does that affect their intrinsic merits? Contemporary criticism is not necessarily corrected by each subsequent generation. Would you prefer Congreve's or Pope's estimate of Shakespeare to Ben Jonson's? In short, it is impossible to prognosticate the social and political changes which will influence the verdict of the future, and even if we could, that verdict would not command our acquiescence.

What seems a far more fruitful enquiry would be the precise influence of Tennyson upon the generation which has been growing up under the last years of his reign. We ourselves are no longer the enthusiasts we were. We all remember the inspiration we eagerly drew in our time from 'In Memoriam' and 'The Stones of Venice,' and perhaps forget, as now we read them more coldly and critically, how much of us they have built up. We are nicer judges of the art displayed, we appreciate or depreciate more justly the true value and import of the thought, but as to the poetry, the passion, the romance, the illusion, what is our opinion worth? I want to know, not what the critics think, but what the young men and maidens of to-day are thinking. Do they who have been reared in an atmosphere of Art and Culture—ah! what young barbarians were we!—do they to whom things beautiful, artistic, romantic, and Tennysonian have been familiar from their cradle—do they in their turn pore breathless over the magic page? Does Tennyson still enthrall and inspire and purge and glorify the children of their parents? I have no means of judging, but would give much to know.

Y. Y.

RECOLLECTIONS OF TENNYSON.

SIXTY years ago, when I was a little boy, six years of age, and read everything I could lay hands on, I chanced to see a review of a new volume of poems by Alfred Tennyson, in which was quoted the "Death of the Old Year." I think it must have been in the *Stamford Mercury*, as that was the only paper I should be likely to see as a boy at home. The poem made a great impression upon me. It was different from any I had read before, and lines of it have continued to float in my memory ever since, particularly

> "To see him die, across the waste
> His son and heir doth ride post haste,
> But he'll be dead before."

This roused a vivid picture in my mind of a youth riding across the snowy waste, on a dark night, eager to reach a house with closed doors and a light shining through the windows far into the distance, and I imagined his disappointment when he found he had arrived too late. Other lines which struck me were

> "There's a new foot on the floor, my friend,
> And a new face at the door, my friend,
> A new face at the door."

But most particularly of all the line

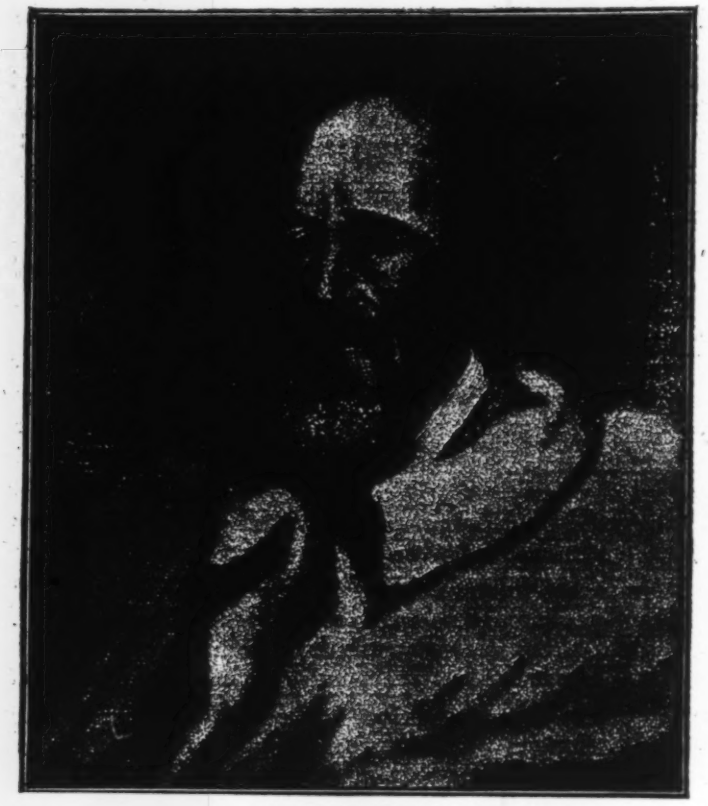
> "Close up his eyes: tie up his chin."

The last expression puzzled me. I could not understand how a year could have "a chin," which shows that at that age I was about on a level with some critics who seem no better able to fathom the poet's mind, but "wallow in the mud of literalness." After being thus introduced to the writings of Tennyson, an interest was aroused which has not faded, but increased with years, and although so much has been written about him that it is difficult to say anything fresh, yet as "within this region I subsist," I am able to relate a few things which have fallen under my personal observation.

In an interview with the old Parish Clerk of Bag Enderby, about ten years ago, who was then aged eighty-six, I asked him if he could remember anything about Tennyson. "Tennyson," said he. "D'ya meän tha owd doctor?" Said I, "Not the doctor particularly, but any of the Tennyson family." He replied, "Tha doctor was a fine owd gentleman. I remember on 'im dying. It's a strange long time agoä, an' he's in a fine big tomb ageän the church."

I asked, "Do you remember any of the family, any of the sons—Charles or Alfred?" He began to think stared vacantly, and, as the past dimly rose before him, slowly said, "Y-e-e-s, I do remember Master Alfred, sewer-ly; he was alus walkin' about tha lanes and closins wi' a book in 'is 'and; but when he grew up he wornt at 'oäm much; assiver he went up to Lunnun or some big place, and when he yeust ta cum 'oäme fur a bit one o' tha sarvants teld me he yeust ta goä upstairs in a top room, an' 'ing a mat ower 'is doär. I doant kna' what fur, but they sed he didn't want ta 'ear noä noise."

I tried many of the villagers, but the principal things which they remembered were, that the poet's father was a "fine man, wi' a big beard"; by which was meant a big, powerful man, and that Alfred was always "dawdlin' about wi' a book." According to rustic notions, such a young fellow ought to have been rabbiting or rat-catching, or indulging in some other "sport."



LORD TENNYSON.
(*From a Painting by G. F. Watts, R.A.*)

I have often felt astonished how very little is remembered of the Tennysons in their old home, which shows how little they were in harmony with their human surroundings. "Tha owd doctor" certainly made a stronger impression on the villagers than Alfred. In the mind of the old clerk the principal event of his life was his death. This bears out the general impression that Alfred's father was a studious and retired man, seldom seen but on Sundays. Many years ago, an old housekeeper gave me a very vivid description of him, "glowering" in his study, the walls of which were covered "wi' 'eathen gods and goddesses wi'out cloäs;" and of his habit of lying in bed till three or four o'clock in the afternoon.

I well remember "Lawyer" Selwood, the father of Mrs. Alfred Tennyson. He was a tall, thin gentlemanly man, with a pleasant expression and quiet manners, always dressed in a black frock coat. Almost every day, about three o'clock, it was his custom to take a country walk past our house, which was in the outskirts of Horncastle, and he always had a daughter on each arm. The daughters were rather small, shy, sensitive-looking girls; and as their father was tall, and walked with a long springy step, or, as our townspeople said, "with a loup," they had great difficulty in keeping up with him. His devotion to his motherless girls and their affection for him were subjects of general remark.

With customary exaggeration a recent writer says that Mr. Selwood's house is "one of the best in Horncastle, and easily recognisable as the residence of the principal inhabitant." This is all stuff, and of a piece with Lord Houghton's description of the father of Keats as a member of the "upper middle class," when he was in reality a livery stable keeper, or something of the kind. It is a fairly good house, but there are many better in the town, and Mr. Selwood, though always recognised as a gentleman, and respected by everyone, could not correctly be described as the "principal" inhabitant.

An old lady of more than eighty years of age, the wife of a respectable tradesman, and who had been parlour-maid in the family many years, remembers the Miss Selwoods as very kind and gentle. "One of them made me this," said she, pointing to a little card-board figure standing on her chimney-piece, representing an old woman seated darning a stocking. She is wearing a blue gown, checked apron, and mob cap. By pulling a string the arm can be made to move. It is fixed in a broad piece of wood painted black, to enable it to stand up securely. On the back is written, "A. Selwood." I was so much amused with it, that the old lady (to whom I had been a friend) begged my acceptance of it; and when I expressed reluctance to deprive her of it, she pressed it upon me, saying, as she was an old woman, some one would soon be getting it, and I might as well have it as anyone else. I have it now, and esteem it an interesting relic.

LADY TENNYSON.
(From a Painting by G. F. Watts, R.A.)

I had called upon this old lady to ask how the Selwoods and Franklins were related, and for general information about their various connections and marriages; but as these matters have all been explained by various writers, it is not necessary to mention them here.

It is well known the Poet-Laureate showed a decided

taste for literature at a very early age, and that when quite a boy he wrote a little tale. This tale was once mine, but as its chief merit was its curiosity, I exchanged it for something I valued more, although it was certainly interesting. It consisted of about half-a-dozen octavo leaves, stitched in a piece of brown wrapping paper, with the title, 'Mungo, the American' written on the cover, in a boyish hand, and at the bottom was given the name of the publishers, "Longman and Co."! an amusing instance of the child being "father of the man." It is many years since I glanced through it, and therefore my recollection is somewhat misty, but plot there was none; it was merely an incident, and related how Mungo was traversing the mighty Prairie and lost his sword (a rather unusual thing, one would think). He wandered about in great agitation, searching for it amid poetical surroundings, but all in vain. A considerable time elapsed, and again Mungo was journeying in a wide waste land, when he espied a hut, towards which he hastened for guidance or for water.

REV. CHARLES TENNYSON TURNER.

As he stood in the doorway, he beheld his sword hanging upon the opposite wall. He started, but recovered himself, and asked the solitary inhabitant whence he obtained that sword. The answer did not prove satisfactory; or, as this was long anterior to the advent of the modern "interviewer," Mungo's question was naturally resented as an unwarrantable intrusion into the privacy of domestic life. But, whatever the cause, there ensued a short and sharp conflict—the sudden crack of a pistol, "alarums and excursions"; finally Mungo snatched the weapon from its place and "slew him with the sword." So he regained possession of his long-lost trusty blade. The sun set: or threw its slanting beams over the prairie—or something of that sort—as Mungo departed from the scene of the fray. Beyond the slight touches indicated above, there were no Tennysonian characteristics, unless a somewhat inflated style may be considered one.

My old friend, the late W. B. Philpot, vicar of South Berstead, who was once curate to Charles Tennyson Turner, at Grasby, told me the following characteristic anecdote, which was related by his rector. It seems it was the custom of the two brothers, when quite boys, to practise making verses as they walked in the fields; and as they wished to be in company, but did not want to distract each other's attention, they agreed to walk one on each side of a hedge. One day as they were thus engaged, Alfred called to his brother over the hedge, "Charles! I have made such a splendid line! Listen!—'A thousand brazen chariots rolled over a bridge of brass.'" A resonant line, but lacking the polish which was afterwards so characteristic of him. An illustration of the well-known saying that "genius is an infinite capacity for taking pains."

Alfred Tennyson drew well. I have seen a series of portraits copied by him from *Fraser's Magazine* in pen and ink, which were remarkably spirited and clever. With them were some copies from 'Bell's Gallery of Comicalities,' which was a clever series of caricatures published in a newspaper form about fifty years ago, and very popular. I think there were half a dozen sheets of them, at either fourpence or sixpence each. I suppose they are now worth five shillings each sheet, or more. I have seen many other sketches by him, and all spirited and clever.

A good deal has been said about the purchase and publication by Jacksons, of Louth, of the 'Poems by Two Brothers.' I knew these printers, and very respectable, prosperous, shrewd tradesmen they were, but not educated men in the modern sense of the word, and, as it seemed to me, quite incapable of judging of the merit of a volume of poems. Then how came they to give ten pounds, and afterwards a second ten pounds, for a volume of poems by two schoolboys? I think the explanation is this: I have said they were very "shrewd" men, and these schoolboys were the grandsons of the Rev. Stephen ffytche, vicar of Louth, one of the richest and most influential men in the place. In a country town like Louth the vicar can put much good business in the hands of any printer whom he favours. No doubt the Jacksons had received in this way substantial benefits from the vicar, and partly out of good feeling and partly out of policy, behaved liberally to the two youths with such influential connections. And the printing of the book would be a very inexpensive affair, as it could be done in slack time, when auctioneers' bills and such like miscellaneous printing was scarce. Then, again, the acquaintances and friends of the vicar were sure to take a good quantity, so there could be very little risk in the transaction. I remember, that nearly twenty years ago, Basil Montagu Pickering told me he came down to Louth and bought the few remaining copies from the Jacksons. At that time, I believe, Pickering asked about 30s. for a copy, which would now be worth from £15 to £20. He told me the MS. of the volume was then offered to him for £100.

I once bought somewhere in this county an edition of the poems in two volumes, 1842, in which against the lines,

"O sweet pale Margaret,
O rare pale Margaret,"

was written in pencil, "his cousin, and the palest girl I ever saw." Pickering, who had done me many friendly actions asked me to let him have it, wanting it, he said, to make his set complete, and so I did. To show that Tennyson was not the reserved and ungenial man that some are pleased to represent him, I give the following anecdote which I know to be true. Five or six years ago Colonel Baylay, R.A., was with Major Cameron in the Isle of Wight,

and they were invited to dine with Tennyson. After dinner, while in the smoking-room, it came out in course of conversation that Colonel Baylay, whose father was a Lincolnshire rector, was well acquainted with the dialect of the county, and, at Tennyson's request, he sang some Lincolnshire songs, of which the following is a specimen:

IT'S TIME I BEGUN TO GET MARRIED.

"It's time I begun ta git married,
O, git married,
It's time I begun ta git married,
Me bewty begins ta deca-a-a-a-a-y.
Me bewty begins ta decay.

Me fāther's got twenty bright ginnees,
O, bright ginnees,
Me fāther's got twenty bright ginnees
Besides a fat hog in tha st-y-y-y-y.
Besides a fat hog in tha sty.

Me muther she sent me a bundle,
O, a bundle,
Me muther she sent me a bundle,
A porringer ma-āde o' sum cla-a-a-a-y.
A porringer ma-āde o' sum clay.

Me bruther 'e ses 'e is willin',
O, 'e's willin',
Me bruther 'e ses 'e is willin',
That I should hev all wen 'e di-i-i-i-i-ies.
That I should hev all wen 'e dies.

And they're all ta be 'ed at me weddin',
O, me weddin',
And they're all ta be 'ed at me weddin',
Me weddin', weddin' da-a-a-a-ay.
Me weddin', weddin' dā."

Tennyson was highly delighted, and recited several of his own poems, being pleased to meet with a person so well acquainted with his native county. This account was given me by Col. Baylay's sister, and I have written it down at her dictation. This incident shows that the poet was not only a genial man, but kindly also, and could sympathise with the humours and enjoy the rude songs of the Lincolnshire peasantry.

It is very amusing to the natives of the county to read the ridiculous guesses as to who were intended by various characters, and which are the places described in the Laureate's writings. Two only need be mentioned: 'The Northern Farmer' and the 'Moated Grange.' 'Old John Baumber,' who has been pointed out as the original, had none of the characteristics of the 'Northern Farmer.' He was a respectable man, quite equal to the average of "Wold farmers," who are the cream of farmers. I recollect him distinctly, and can, in imagination, see him now, with his ruddy face, his brown cloth coat, red waistcoat, drab kerseymere breeches and gaiters, and rather broad-brimmed hat. I never heard any of the "strange tales" which one writer says are told of him. And, unfortunately, he did not get rich. As for his house being the 'Moated Grange,' it reminds one of the French Academician's definition of a crab, as "a red fish, which walks backward," when another Academician remarked, "An excellent definition, but, unfortunately, a live crab is not red, it is not a fish, and it does not walk backwards." So John Baumber's house is not lonely, but close to the church, the rectory, and the high road. It never had a moat, and as for the "level waste" and "rounding grey" the country is woody and undulating. The much talked of "glen" also is just by, and it is but a very ordinary small affair. When I was a boy some huge holly trees growing in the hedge of John Baumber's farm, next the road, attracted my notice much, because a large quantity of his poultry were accustomed to roost in them for the night, which I considered a very extraordinary thing; and whenever my father drove past with me towards the end of the day, long before we got to the spot, I began to wonder if the chickens would be there. But several "moated granges" still exist in the county. On a visit to my brother not long since, we passed three in one afternoon's drive, though not looking for them.

ROBERT ROBERTS.

THE TENNYSONS.

THE Tennysons have been settled in Holderness from a very early period. I am not aware whether the parish registers of the district have been searched with the view of tracing their genealogy, but until this has been done it will be impossible to say how far back legal evidence of their presence in Yorkshire may be procured.

Thomas Tenison, D.D., who was Archbishop of Canterbury from 1695 to 1716, is believed to have been a member of the Tennyson family, but there is no direct proof of the fact. It may, however, be said that the unusual manner in which he spelt his name is no indication that the tie of blood was distant, for long after the time at which he flourished, nay, till within living memory, it was no uncommon thing for brothers to vary the orthography of their surname. There can be but little doubt that both Tennyson and Tenison are merely altered forms of Dennisson—that is, the son of Dennis.

The grandfather of the late Poet Laureate was George Tennyson, of Bayons Manor, near Market Rasen, in Lincolnshire, whose mother, Elizabeth, daughter and heiress of George Clayton, was, through her mother, Dorothy Hildeyard, of Kelstern, a descendant of an illustrious race, since the Hildeyards inherited the blood of the Earls of Scarsdale, who were also Barons d'Eyncourt, a member of their house having wedded an heiress of the blood of that noble family.

The late poet was also descended in another line from the d'Eyncourts, who sprang from Walter d'Eyncourt, one of the mighty men of war serving under the Conqueror at the Battle of Hastings. Walter d'Eyncourt is said to have been a near relation of Remigius, the great Norman ecclesiastic, who removed the episcopal see from Dorchester to Lincoln, and thus became the first of that long line of prelates who have ever since ruled the diocese. The d'Eyncourt pedigree can be traced directly down from this Walter into the fifteenth century, when it became extinct in the male line.

There has always been a tradition in Lincolnshire to the effect that the reason Bayons Manor passed to a younger child and not to the heirs of the elder son was attributable to the extreme anxiety of George Tennyson to "found a family," which led him to make Charles, a man much given to politics—he represented Lambeth in Parliament for many years, and was a member of the Privy Council—the

successor to his estates. The Laureate's grandfather himself possessed intellectual gifts of no despicable order. In early life he was a solicitor at Market Rasen, head of the firm of Tennyson, Mayne, and Vane; but as he lived during the extreme agricultural depression, consequent on the war with our American colonies, which threw many estates into the market, he was enabled to add much to his possessions by judicious investments in farms and small holdings; he also took an active part in the great enclosures of uncultivated waste, at the end of the last century, for he was almost the only local lawyer who had a competent knowledge of manorial rights and customs, for which reason he was frequently employed, not only in Lincolnshire, but in the neighbouring counties, to make the needful arrangements for enclosure Acts, and to get them passed through Parliament. In his latter years Mr. Tennyson sat more than once in Parliament, representing Bletchingley. He died on the 4th of July, 1835, and a story told in the neighbourhood of Bayons Manor more than fifty years ago, related that the first time the nightingale was heard to sing in that part of Lincolnshire was on the evening of the day of his burial. There can be but few persons now alive who remember the great Lincolnshire lawyer; he was godfather to the present writer's grandfather, and his godson, who knew him well, had a high opinion of his legal abilities, and indeed of his capacity for business in the widest sense of that rather vague term. Probably the only serious mistake he ever made, if mistake it really were, as tradition represents, was when he left Bayons Manor to his younger son, under the belief that the descendants of the elder one were not so likely to become prominent in the eyes of the world.

He possessed an amount of culture somewhat rare among the "practical" men of that age; in 1807 a ploughman on his estate unearthed the extraordinary number of 5,700 silver coins of Henry II., as fresh as though they had just come from the mint, and Mr. Tennyson, it is said, presented a specimen of each separate type to the national collection in the British Museum, recognising, as few landowners even yet do, the duty of preserving the antiquities of the country for the benefit of future ages.

So much for the Laureate ancestry. Occasionally an amusing reminiscence of the poet himself is to be met with in the native county which he quitted so many years ago. For instance, an old woman who was once a servant in the house of one of his relations, observed in speaking of him to a friend of the writer, "that Mr. Alfred was very quiet, but he often said 'thank you'" for any service she had to do for him, such as "taking a candle into another room when he was going to study." She also remarked, "He be used for to screw a little glass into his eye when he had his dinner, a sort of thing I never see now-a-days, but they say as some folks wears them in some places. You see, Miss F——, I remember all this very well; but then, when I was there, I didn't know at all *'at he was tryin' for to be a poet.*"

FLORENCE PEACOCK.

EARLY RECOLLECTIONS.

IN Tennyson's 'Miscellaneous Poems,' published in 1830, there are some very fine verses under the heading, 'Isabel.' These were written to his mother, and not a word was over-praise to those who knew her personally.

"Sweet lips whereon perpetually did reign
The summer calm of golden charity."

As a slight illustration of this rare quality we recall an afternoon in Alfred's house at Twickenham, lent, after he had left it, to his mother and the unmarried children then residing with her. She was accustomed in those days to boast of her "thirty-six feet of sons," being herself a tiny woman of delicate, fairy-like mould. One of her big boys swept the froth from a tumbler of ale on to the neat parlour carpet. "The energy of youth," said Mrs. Tennyson, with her quiet smile.

The tiny stature was not inherited by any of her children. Sons and daughters were all of the same large type. Many residents in Edinburgh remember the tall and somewhat ungainly figure of Mrs. Lushington, wife of the small and slight Professor of Greek at Glasgow University. Mrs. Lushington had a few strange ballads, which she would sing, if duly pressed, at Edinburgh gatherings. One was of a man lost in the snow, and there was sufficient ambiguity in words and music to admit of the audience saying with Calverley, "And as for the meaning, it's just what you please."

One marked characteristic of the Laureate's mother was the loyalty with which she stood by all her children. An enthusiastic hero-worshipper once said to her, "How proud you must be of Alfred!" "Yes," replied the gentle little lady. "But Charles and Frederick have written very beautiful verses too."

The daughter who has been most in the minds of Tennysonian readers is of course Emily, who was engaged to be married to Arthur Hallam, the inspirer of 'In Memoriam.' She was a woman of warm sympathies and rich nature. She married Captain Jesse a very typical English sailor, and had two sons. The eldest, Arthur, named after the Laureate's friend, is in the Civil Service. The second son, Eustace, became a clergyman in the Church of England, and is at present in Africa in very delicate health. He has a wife and three children living. His unpublished poems are in a melancholy strain, not likely to be generally popular, but in character and general habits of mind he is particularly Tennysonian. Mrs. Jesse died some years ago at Margate.

That Mrs. Tennyson, the Laureate's mother, had her troubles, may be gathered from certain lines in 'Isabel':

"A clear stream flowing with a muddy one,
Till in its onward current it absorbs
With swifter movement and in purer light
The vexed eddies of its wayward brother,
A leaning and upbearing parasite,
Clothing the stem, which else had fallen quite."

And the success of her endeavours to perform the heavy duties thus cast upon her may be read in the Bishop of Exeter's account of her son Alfred's estimate of her when speaking under the sorrowful effect of her burial at Highgate. Almost in the same words he spoke in 'Isabel':

". . . . The world hath not another
* * * * * * *
Of such a finish'd, chasten'd purity."

Of recent years Lord Tennyson has been talked of in the bated breath with which men speak of a peer of the realm.

But in the sixties and even the seventies he was known by his own friends as "a very good fellow." Travelling with chosen companions, such men as Tom Woolner and Palgrave, he was at an inn once, and the great question arose of the possible bill of fare. After hearing what the others ordered, Tennyson added, "Potatoes." The worthy host had none, and said there were none in the village. The poet was so insistent that a man and cart had to be despatched for a distance of many miles, and the simple but indispensable root was at last served, after many hours of delay and at no inconsiderable expense.

At a literary supper party given in London somewhere about 1860, at which the brothers Charles and Henry Kingsley were present, and many other kindred spirits, the talk turned on the definition of "humbug." Alfred Tennyson moved as if to speak, and the rest of the company were silenced in expectation. It was like that supper party a century before, when the companion of poor crushed Oliver Goldsmith offended him with, "Hush! Dr. Shonson pekins to speak." Tennyson said in his unrivalled organ voice, "Humbug. It is a lie."

About 1863-4-5 he took a keen interest in scientific investigation, especially astronomical. At the house of Mr. J. Norman Lockyer, F.R.S., and elsewhere, he found opportunities of scientific talk and experiment which interested him very deeply. One night a little crowd of notables, including the late Lord Rosse and Professor Huxley, were analysing with a powerful telescope a nebulous mass. The effect was a

"Glitter like a swarm of fire-flies tangled in a silver braid."

Many wise and foolish things were said by the observers after the wondrous spectacle, and the Laureate's remark was rather dashed with bathos. "What are the county families after this?" he asked. There was a dry old Scotchman present, and he muttered, "But we're nae speakin' aboot county families at a'!"

Visitors to Westminster Abbey since the funeral must have been struck with the overwhelming loyalty of the cockney crowd. Her Majesty's wreath has been the chief object of interest, and for some years we fear that the dedications and odes which refer to Her Majesty or her children or grandchildren will be the most popular. An old woman defended her love of Tennyson some years ago in these words, "Why, look at the Royalties. They can't be buried, let alone getting married, without the Laureate having his finger in the pie."

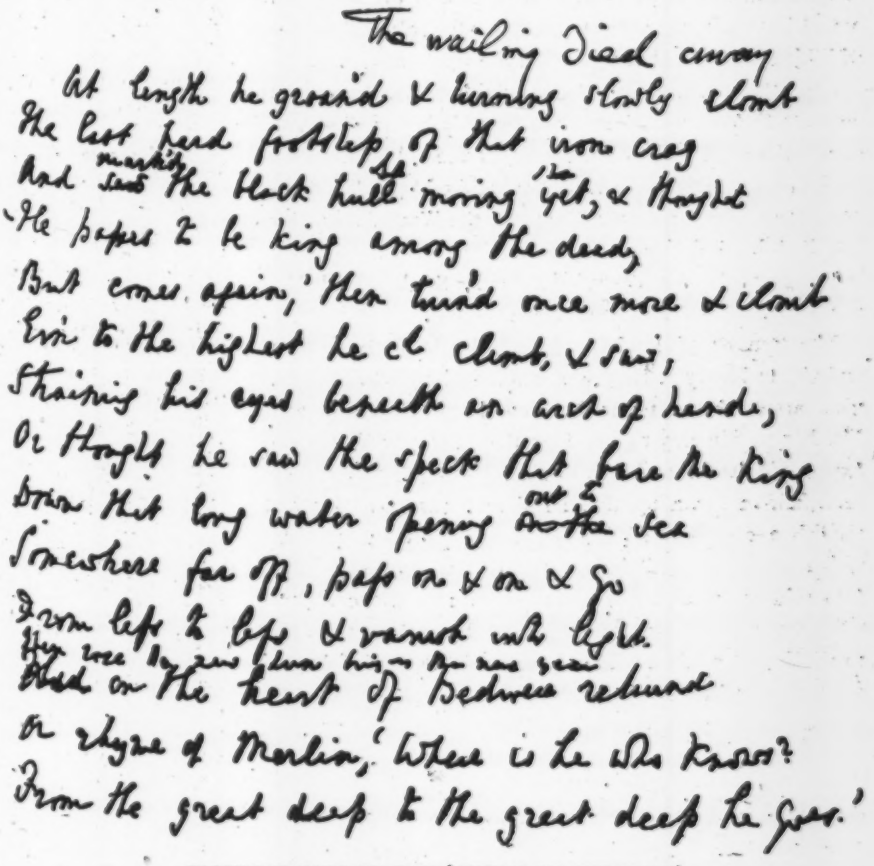
One more anecdote of Lord Tennyson in the old days. It is said that he and the Duke of Argyle were walking over his acres at Freshwater. After enumerating his possessions in our tiny southern island, he asked, "How many acres have you in Argyleshire?" The Duke, unwilling to crush him with numbers, replied, "Well, in Scotland we generally measure in square miles." E.

TENNYSON AND HIS PUBLISHERS.

KNOWING that Mr. Tennyson was about to take his books out of the hands of Messrs. Moxon and Son, Mr. Strahan wrote to him proposing that his firm, Strahan and Co., should become the publishers. To this Mr. Tennyson replied, appointing an interview at Farringford. Mr. Strahan went down, and the matter was arranged one night after dinner, Mr. Tennyson smoking, and talking over the contract and other matters with Mr. Strahan, until four in the morning, in the top of the tower (at Farringford).

The terms of the contract were, that Strahan and Co. should pay Mr. Tennyson, for a period of five years, a sum of five thousand pounds per annum for the right to publish the books which had already appeared at the date of the contract, and, in addition, that they should have the right to issue any new works on commission, the commission being ten per cent.

Notwithstanding the large sum agreed to be paid, Strahan and Co. made a profit on the transaction during the years they had the books. During the time they had



FACSIMILE PAGE OF THE 'IDYLLS OF THE KING.'
(Frin'ed by permission of Messrs. Macmillan & Co.

Lord Tennyson's books they only published two new ones, 'The Holy Grail' and 'The Window, or Songs of the Wrens.' Of 'The Holy Grail' they got rid of forty thousand copies within a short time after publication. The book was published at 7s. 6d., and the nett proceeds—less ten per cent. commission to Strahan and Co.—went to Mr. Tennyson. The book would, of course, cost for paper and print about fourpence, binding another fourpence, and they would get about 4s. 6d. a copy, which, after deducting cost of production and publishers' commission, would leave about 3s. to Lord Tennyson. Forty thousand copies at 3s. equal six thousand pounds.

The small edition in ten volumes in a box was Mr. Strahan's idea. It was also his idea that some should be done in purple and some in the usual green. A portion of the stock was bound in purple, not against Lord Tennyson's wishes but with his consent, he having passed the whole matter.

When Messrs. Strahan and Co. published Mr. Tennyson's books, 'In Memoriam' sold considerably better than any one of the others, that is, of course, of the old books.

Sir Arthur Sullivan received five hundred pounds for setting 'The Window, or the Songs of the Wrens,' and after this had been deducted from the proceeds of the book it was treated as a commission-book, Strahan and Co. receiving ten per cent. on the nett proceeds.

The transfer of Lord Tennyson's books from Strahan and Co. to Henry S. King was conducted by Mr. Strahan, who arranged the terms between Lord Tennyson and Mr. King. He was to pay four thousand pounds a year for the old books, and Mr. Strahan particularly stipulated on behalf of Mr. King, that he should have the right to publish a complete edition of all the poems at 7s. 6d., which was to be included in the annual payment. The firm sold one hundred thousand copies of the complete edition at 7s. 6d. Strahan and Co. did not have the right to publish a complete edition in one volume, and did not, while they had the books, wish to do so, as each book sold separately to their entire satisfaction.

In Messrs. Puttick and Simpson's catalogue of their first November sale occur copies of nearly all the first editions of the late Laureate's works, including the 'Poems of Two Brothers,' on large paper.

The present Lord Tennyson was educated at Marlborough College. Whilst his son was at school the poet and his wife paid several visits to Marlborough, staying on each occasion with the Head-master, Dr. Bradley, now Dean of Westminster. The poet interested himself considerably in the workings of the school and its society, and many pleasant recollections are still retained of the friendly informal gatherings at the Master's Lodge, of which he was the centre.

THE QUESTION OF THE LAUREATESHIP.

WE wrote to four distinguished poets asking whether, in their opinion, the laureateship should be continued, and if so, on whom it should be conferred. Their replies follow:—

I.

First of all, What is a Laureate? We may almost say that he is the invention of Domitian. Petrarch was crowned with laurel on the Capitol, as Dante had wished to be, because long ago Domitian had established periodical prizes for poetry. No doubt then there were many prizemen, but when Petrarch was crowned it was a solemn act of homage to the foremost poet of the world in the capital of Christendom. It was a worthy precedent, but it was dishonoured where it was set. Leo X., an intelligent patron of letters, could not resist the joke of sending a voluminous scribbler, perched upon an elephant, to be crowned like Petrarch on the Capitol.

In England the title had many vicissitudes. There is a legend that Chaucer, on his return from Italy, claimed to have received the degree, *comitatis causa*, and that this was his title to his grant of wine. When the first far-off breath of the Renaissance touched us under the early Tudors, it seemed as if Oxford might take to granting degrees in poetry as well as in divinity. More than one versifier called himself Laureate, and one buffoon was pensioned.

Obviously it was proper that the Crown should reward the foremost poet of the country. It was natural that a poet whom the Crown rewarded should come to seem a servant of the Crown. By degrees it was understood that later rulers kept a Court poet as earlier rulers had kept a Court fool. It was understood, too, that instead of pensioning a poet because he had earned the laurel, the Court conferred the laurel with the pension. Spencer's friends began to speak of him as Laureate when Elizabeth pensioned him, and Jonson, who held the pension longer, was known as Laureate by everybody.

Both appointments did honour alike to poetry and to the Crown. One can hardly say that Davenant was an unworthy successor of Jonson. One of the things Jonson did best was arranging allegorical Court pageants with accompaniments in verse, and Davenant filled this office after him. Dryden was even more decidedly than Jonson the foremost man of letters of the day, except Milton—who was impossible, and he only usurped Milton's place for three years. The degradation of the office did not begin at once when he was ejected by the Revolution. Shadwell, though a butt of Dryden's, had continued, not unworthily, the most popular side of the work of Jonson.

But with Tate the office fell upon evil days; it became—upon the whole it remained—a perquisite to be bestowed upon some hanger-on of the ministry of the day, with more or less literary pretensions. Rowe, a successful dramatist, a distinguished translator, was as respectable an appointment as possible, for Pope was as impossible as Milton. Another gleam of better things vanished when Gray proved too proud to succeed Colley Cibber, the hero of the Dunciad and the foremost playwright of the day, whose claims, after all, were better than those of his rival, the unlucky Savage. Warton, an estimable and accomplished survivor of the first generation of Romanticists, seemed to Scott to have revived the honour of the office.

Since 1813, when Pye slept with the inglorious shades of Eusden and Whitehead, the succession of Laureates has been less rapid and more honourable than the succession of Prime Ministers. Southey honestly thought himself what Wordsworth, when he succeeded him, was—the foremost poet of the day. He was not alone in his opinion. Scott recognised his superiority; perhaps Jeffrey would not have disputed it. The supremacy of Byron was still to be proved. Lord Tennyson, one of the most consummate artists of all time, has towered for half a century above all his English contemporaries in his mastery of exquisite form, above all but two or three in his wealth of spiritual and imaginative suggestion. If any equalled him in this, if one surpassed him, they lacked the alluring grace, the penetrating charm which made 'In Memoriam' and so much beside an abiding treasure for all who had ears to hear.

It may well seem hard to fill his place; he was at once our prince of poets and a high officer of state. In his hands his office was not a sinecure. It had been relieved, by the tact of George the Fourth, of its trivial and ceremonial duties; but the dedication of the poems to the Queen and the dedication of the "Idylls" to the memory of the Prince Consort, to say nothing of "The Charge of the Light

Brigade" and the "Ode on Wellington," did what poetry can to idealise the institutions under which we live, to make

"Our loyal passion for our temperate kings"

more lasting by making it more articulate: it was well that one who could speak so should be felt to be speaking with the authority of his place. A whole generation has thought of him as the Laureate: his muse caught the reflection of the light that beats about the throne. Perhaps this was a singular felicity. It may be doubted whether either Southey or Wordsworth were raised in the opinion of the public by an office which the Duke of Buccleugh thought would have lowered Scott. Yet it is much to be wished that the Laureate may be followed by a long line of not unworthy successors; it is to be wished, even for the sake of poetry; to refuse to fill his place would betray a suspicion that we are within a measurable distance of the time when it will be impossible to fill it fitly: and such suspicions sometimes fulfil themselves. It is to be wished even more for the sake of the monarchy. It has been said that the monarchy belongs to the ornamental parts of the constitution: a stately and well-ordered Court is a public pleasure, and public pleasures, as was well said long ago, are the cement of the commonwealth. But an ornamental institution cannot afford to lay aside its ornaments: it is matter for serious regret that the pageant of the Royal Hunt has been allowed to sink irretrievably into tame cruelty and cheap vulgarity. It would be a graver loss if a higher office than the Mastership of the Buckhounds, which has been gaining in dignity for well nigh three generations, were to fall into abeyance: after what we have enjoyed, it would be felt as something of a desecration of our national life.

Assuming, then, that there ought to be another Laureate, who ought he to be? All possible competitors have given their measure. Whoever is closen will be chosen for what he has done rather than for what he may do. When Tennyson succeeded Wordsworth, he had passed the age at which Horace thought it time to fall back from poetry upon criticism, but he had half of his best work before him. Maud and the Idylls of the King and much else were still to come: it is given to very few septuagenarians to astonish a younger generation with a masterpiece in a new style like Rizpah. Every possible successor of Tennyson is at least ten years older than he was when he came to his throne: this makes the choice easier if less hopeful. The author of the Earthly Paradise is unhappily impossible:

"The idle singer of an empty day"

is grown into the strenuous preacher of the social revolution. Apart from this, some may object that when he travelled furthest in Fairyland he rode Pegasus with too slack a rein, and let him fold his wings in flowery pastures too often and too long. Another veteran, the author of 'The Angel in the House,' is hardly possible either. The Laureate of the boudoir and the nursery is now the Tyrtaeus of lost causes: he has come out from ladies' bowers to inherit the rancour as well as the elevation and energy of Alcaeus: he has tried, not without success, to strike a loftier strain, but he has left his popularity behind him.

The distinction of the singer of 'Modern Love' must be recognised even by those who miss his charm; but the same qualities, the same defects limit, while they heighten his success, both in verse and in prose: his reputation as a novelist was esoteric long, his reputation as a poet is esoteric still.

The choice—which ought not to be doubtful for an instant—practically lies between the author of 'Atalanta,' 'Poems and Ballads,' and 'Erechtheus,' the author of 'Songs of Two Worlds' and the 'Epic of Hades,' and the author of the 'Human Tragedy.' Mr. Swinburne was impossible once—as Southey was in his hot youth—it is a pity that when he left the embrace of Dolores he left so much of himself behind; his voice seems to be hoarser since he has sung among the sea nymphs; his hands, which used to be full of sweet, poisonous flowers and luscious, deadly fruit, are bathed now in barren foam. But he is still what he has been for a quarter of a century, a very great artist in his way; and now he is the greatest we have left. He is one of the most musical of English singers; in three centuries only Milton, Coleridge, Shelley, and Tennyson are to be named with him. Milton, of course, surpasses him in sustained spiritual harmony; the fount of verbal melody is sweeter in Coleridge, richer as well as sweeter in Shelley and in Tennyson, but he leaves all three behind in his superb insolent command of superb metrical effect. To pass from Milton or Tennyson to Swinburne is like passing from Handel or Mendelssohn to the fuller orchestra of Wagner—a change rather than a descent.

To pass from Tennyson to Mr. Lewis Morris would be an unmistakable descent, almost comparable to the descent from Jonson to Shadwell; it is true that the representative of a younger generation may seem to interpret a later, it may be a riper, phase of fashionable half belief; yet the disciple always recalls the master, and when he is at his best the resemblance is closest and the inferiority most manifest. Besides, Mr. Morris is one of the most conspicuous victims to the modern literary conscience which decrees that every man who has once written acceptably and well is thenceforth a debtor to all who have read him, and to all who have not, to go on writing as well as he can as long as he can write at all.

If Mr. Morris is lower down Parnassus than Tennyson, Mr. Austin is well up the slopes of Hymettus, where the air is pure, though the summit is not so high. Mr. Morris is so like his model that it is easy to see how much he is less; Mr. Austin, without being greater, has the advantage of being different. In most of his more ambitious work congenial contemporaries can console themselves with fine and original intentions for imperfect achievement, as the wider public of Mr. Morris finds compensation in his sympathetic and accomplished elegance for any lack of independent inspiration. Neither accomplishment nor fine intentions will interest posterity alone, but Mr. Austin can point to some achievements too. Literary history will come back to 'The Season' and 'The Golden Age' as it comes back to Churchill; it will linger longer over 'The Human Tragedy.' After all, there are not many instances in English, or in any other literature, of a tale in verse on such a scale, so well planned, so noble, so pathetic, so interesting, and so fitly told. 'Madonna's Child' will always have her niche in the temple of memory, like 'Gertrude of Wyoming' and 'Evangeline.' It is hard to say how much of his many lyrics will last; meanwhile we may surely be thankful for the buoyancy of such an indomitable warbler; though he seldom sings quite in tune, his careless notes have always a music of their own; they bring a fresh breath with them of wild flowers and windy sunshine and the fragrance of the woods.

Either Mr. Morris or Mr. Austin might wear the laurels of Warton without profaning them; but this is no answer to the incomparably greater claims of Mr. Swinburne. It would be dangerous, it might be fatal to the future of the office, if those who are responsible for filling it should wittingly pass by the best. If another argument for choosing Mr. Swinburne is needed, it may be found in this, the sonorous music which he used to set to the eloquence of passion or of scorn, now flows most freely when he indulges in "the noble pleasure of praising" the illustrious living or the glorious dead.

II.

The one great difficulty that besets all speculation as to who should be Laureate is that for one cause or another the only men who have clear right to the position are the last to whom it is likely to be offered, or by whom it would be accepted if it were. Mr. Swinburne has hardly so entirely thrust underground his old convictions, or so utterly forgotten his lines about "a linnet chirping on the wrist of kings" to take an office directly from the Court; nor would Mr. William Morris be ready to exchange lectures at Kelmscott House for songs about royal marriages, no matter how large a hogshead of sherry were made over to him in the bargain. When the conditions attaching to a post intended for the chief poet of an age are such as to render it impossible to the only two men fitted for it alike by genius and the acclaim of the best public of their day, surely the time has come when these conditions should be mended. If they be not mended, for the ending of any so venerable and honourable a thing as the Laureateship should be out

of all question, we shall see the supreme artist who is gone succeeded by some unreadable mediocrity or fluent monger of platitudes, his throat still hoarse from self-advertisement. All the public officers, from the Prime Minister downwards, were once Court officials, but now they are responsible to the nation and to the nation alone. Surely it is time to transform the Laureateship also, and to expect no Laureate in return for his pension and his sherry to do other than celebrate, if he be so minded, for the muses make but indifferent drudges, matters of national importance, great battles if he hold them to be waged in a just cause, the deaths of famous men of thought and action, and the ever-coming never-come light of that ideal peace and freedom whereto all nations are stumbling in the darkness. In the old days the imagination of the world would have fared but ill without its kings and nobles, for in those times, when few could read and pictures were many a mile between, they kept before men's minds a more refined and ample ideal of life than was possible to the small chief in his rush-strewn tower or to the carle in his poor cottage. By a phantasmagoria of royalties and nobilities the soul of the world displayed itself, and whatever there was in the matter of court poet or court pageantry helped it to draw them away from their narrow circle of eating and sleeping, and getting and begetting. It showed them life under the best conditions, and king or queen, baron or duke, became to them a type of the glory of the world. Thus, at any rate do I, with my perhaps too literary eyes, read history, and turn all into a kind of theatre where the proud walk clad in cloth of gold, and display their passionate hearts, that the groundlings may feel their souls wax the greater. But now no man can say that life displays itself under the best conditions in royalties and nobilities, for refinement and ample life have gone out into the highways and byways, and the Laureate should go after them, and be their master of the revels.

Surely most of us, whatever be our politics, feel that 'The Idylls of the King' are marred a little by the dedications to the Prince Consort and to the Queen, and not necessarily because either was unworthy of exceeding praise, but because neither represents to us a fuller and more beautiful kind of life than is possible to any mere subject, and because the attempt to make them do so, even though so mighty a poet made it, has a little lessened the significance of the great imaginative types of Arthur and Guinevere, and cast round the greatest romantic poem of the century a ring of absurdity. We can only just tolerate Spenser's comparison of the Queen of the Fairies to Queen Elizabeth, for even then all such comparisons were growing obsolete, whereas we can hardly forgive at all this injury which the Court poet of our day has done to the laurelled poet of the people. Were not this alone sufficient reason, even if all others were lacking, for nationalizing the laureateship? Once do this in some conspicuous fashion, and the post will become the greatest honour any country could confer upon a man of letters, and neither Mr. Swinburne or Mr. Morris will find reasons to refuse it. Either would make a worthy successor to Wordsworth and Tennyson, Morris the worthier of the two, perhaps, for he is still producing work scarce a whit less moving than were the songs and stories of his youth, while Mr. Swinburne has been these many days, if we consider his verse alone, too careful of the sound, too careless of the sense.

This letter of mine has gone into matters far removed from literary criticism and is more than a little discursive, but I know not when a man has so good right to be discursive and have his say according to his whim as when he is suggesting something which has not the slightest chance of being done. Besides, if I had not talked somewhat of things in general I should have had to discuss the claims of all kinds of perfectly absurd people, and even to take seriously him of whom it has been said that he calls himself "of Penbryn," to be distinguished from his namesake of Parnassus.

III.

In answer to the first of your two questions, I beg to say that the continuance or cessation of the Poet Laureateship is to me a matter of complete indifference. In the case of Lord Tennyson, the holder dignified the office; the office could confer no quality of dignity upon the holder. It should be carefully remembered, in this connection, that Tennyson's whole method of thought was in harmony with existing institutions; he represented, as a poet, the best and most liberal side of English Conservatism, and there was no suggestion of inconsistency when he composed poetry for royal weddings and burials, or when, as he was perfectly entitled to do, he accepted a peerage. He was, as Whitman called him long ago, a "feudal" poet, the last of the "feudal" poets, and every act of his life, as well as every line that he wrote, corresponded exquisitely with the *status quô*. Personally, although I am opposed utterly to the Tennysonian politics and ethics, I admire the thorough consistency, *totus teres atque rotundus*, of the laureate's art and character. But what was fit and natural in *him*, what was becoming and expedient in *his* conduct, would in all possibility be either childish or disingenuous in any other holder of the office. No younger English poet could honestly see life from the same standpoint. I cannot imagine Mr. William Morris writing verses to order, for use with other royal mourning, or Mr. Swinburne, after his fine frenzies of freedom, composing a dirge for the obsequies of the Duke of Cambridge or Sir Garnet Wolseley. This brings me at one leap to the second question in your letter, "Who should be Lord Tennyson's successor?" I have named the only two of my contemporaries who, if the holding of the office were to be determined by absolute poetical merit, could fitly continue the tradition of poetical greatness. Mr. William Morris is, out of all sight, the worthiest, morally speaking, of our praise and honour; stainless, unselfish, self-sacrificing, humane, he adds to his splendid intellectual gifts the white flower of a blameless life. But Mr. Morris is a Radical of the Radicals, and surely a Radical Poet Laureate would be an anomaly? Mr. Swinburne is, also out of all sight, the greatest lyrical writer of our generation; a poet who has made more magical music than any other modern, not even, perhaps, excepting Tennyson. Of late years, moreover, Mr. Swinburne has shown less and less sympathy with violent forms of revolt, and unless the laureateship is a purely political office (in which case, of course, it would hardly be worth discussion), he might, without any sacrifice of conscience, be able to accept it. The two questions you have put to me must, in short, be finally decided by another, viz., Is the position of Poet Laureate one of intellectual slavery to the *status quô*, or is it simply a compliment paid by the country to the possessor of supreme poetical gifts? If a Laureate must be an intellectual slave, we must look forward to the crowning of another Pye, to the adornment of another pigmy. If the laureateship is the reward of the highest accomplishment in pure poetry, we need ask no fitter laureate than Mr. Swinburne. No one will accuse me of possessing a bias in favour of that gentleman; no one will accuse me of sympathising with either his past opinions or with the opinions which he is said to hold at present. But even Mr. Swinburne's most violent opponents must admit at least one thing—that he has faithfully and devotedly followed for many years the supremest of all arts, and that he is a master in that art, outside the question of any "opinions" whatever. No shock of inconsistency, no sense of literary degradation, could possibly ensue if *he* were offered the laurel which Tennyson wore so long and so nobly. The reward, if reward it be, would have been given to a Poet, and to a Poet who has written works which will only perish with the language. Other names have been mentioned; other worthy names may, for all I know, have been passed over. Here and there, indeed, there has been some suggestion of an indecent squabble between Smith, Brown, and Robinson, as to which of the crew should be "promoted." But all that is neither here nor there. Mr. Gladstone can decide this matter in a moment if he refers it to the men who can claim, however distantly, to be the literary kinsmen of the great poet who has just departed. The *poets* of England will vote unanimously for Mr. Swinburne. R. B.

IV.

In regard to the Laureateship I feel that as, since Tennyson's death, the office cannot be continued on the national basis to which he dignified it (possessing, as we

do, no national poet), and that as a court function it is a mere anachronism, the better plan would be to let it revert once more to the universities whence it started, and remain an honour not paid only to one man, but to every poet who should attain a sufficient, a very high and classic, distinction in his art. Such a poet would not be "the laureate," but "laureate"—*laureatus*. So it was with Chaucer and Spenser. Thus there would be no unfair pre-eminence, owing to court favouritism, or any quaint literary idiosyncrasy of the royal mind, of one poet above his peers—or his superiors. There would be a sense of proportion about the honour which at present it lacks—as likewise a sense of fitness. Poetry, even the very great poetry, is really for the few—talk as we may. Its honours, therefore, can properly come but from the few. Of this few, till we get an Academy of Letters, we can have no other working representatives than the universities, and if it be whispered that jobbery exists even at the universities, one can but ask what possible tribunal could be free from abuse of some sort?

In short, I would make the term "laureate" a distinction after the manner of D.C.L. or Lord Rector. It would then have some meaning. If, however, it is to pass on to one or other of certain self-advertising gentlemen who have been much in evidence the last week or two, it becomes meaningless and absurd.

Of course, if the Laureateship is to be continued on its present basis, there can hardly be any question of Mr. Swinburne's pre-eminent right to the honour.

SALES OF BOOKS DURING THE MONTH.

New books, in order of demand, as sold between September 15th and October 15th, 1892:—

LONDON, EAST CENTRAL.

1. Tennyson's Works in all forms. (Macmillan.)
2. Hardy (Thos.). Tess of the D'Urbervilles. 6s. (Osgood.)
3. Robertson. Early Religions of Israel. 10s. 6d. (Blackwood.)
4. Smyth (Newman). Christian Ethics. 10s. 6d. (Clark.)
5. Moule's Sermons (Preachers of the Age). 3s. 6d. (Low.)
6. Shuttleworth (H. C.). The Place of Music in Public Worship. 2s. (Stock.)
7. Eland. Sermons on Browning. 2s. 6d. (Stock.)

During the month there has been a large demand for cheap works, such as Epochs of History (various), Carlyle's Chartism, Scott Library chiefly, Landor and Mazzini. Canterbury poems, Shelley, Keats, Wordsworth, etc. Works on Lord Tennyson. Theology has been in great demand, and orders booked for coming works in this branch by Maclaren and others. Gardiner's History (4 vols.), 4s. each, still keeps up its sale, and Scott is in good demand, Dickens a bit quiet.

MANCHESTER.

1. Jennings' Tennyson.
2. Tennyson's Poems in all bindings.
3. Renan's Life of Jesus.
4. Renan's Apostles.
5. Renan's Christianity.
6. Black's Novels.

EDINBURGH.

1. The Memorabilia of Jesus, by the Rev. W. W. Peyton. 10s. 6d. (A. & C. Black.)
2. Christian Ethics, by Newman Smyth, D.D. 10s. 6d. (T. & T. Clark.)
3. The Teaching of Jesus, Vol. 2, by Professor Hans H. Wendt. 10s. 6d. (T. & T. Clark.)
4. Tess of the D'Urbervilles, by Thomas Hardy. 6s. (Osgood & Co.)
5. Twenty-five Years of St. Andrews, Vol. 2, by A. K. H. B. 15s. (Longmans & Co.)
6. The Little Minister, by J. M. Barrie. 6s. (Cassell & Co.)

There is a good demand for Tennyson's Works in all the various editions.

BIRMINGHAM.

1. Mrs. Ritchie's Records of Tennyson, Ruskin, and Browning. 10s. 6d. (Macmillan.)
2. The Green Fairy Book. Mr. Andrew Lang. 6s. (Longmans.)
3. Lord Tennyson's Works.
4. Mr. Hardy's Tess. 6s. (Osgood.)
5. Bishop Lightfoot's Apostolic Age. 14s. (Macmillan.)
6. Racing Life of Lord George Cavendish Bentinck, M.P. 25s. (Blackwood.)

DUBLIN.

1. Ball's In Starry Realms.
2. Englishman in Paris.
3. Hardy's Tess of the D'Urbervilles.
4. Paterson Smyth's How God Inspired the Bible.
5. Stokes' Six Months in Apennines.
6. Moltke's Life, by Herms.

GLASGOW.

1. Wendt's Teaching of Jesus. 2 vols. 10s. 6d. each.
2. Gore's Bampton Lecture. 7s. 6d.
3. Smyth's Christian Ethics. 10s. 6d.
4. The Little Minister. New edition. 6s.
5. Dickie's Letters of Faith, Hope, and Love. 3s. 6d.
6. Gilmour's, Jas., of Mongolia, Life. 7s. 6d.
7. George Eliot's Works. (Blackwood.)

BRADFORD.

1. Tess. Hardy. 6s. (Osgood, McIlvaine.)
2. English Poems. Le Gallienne. 5s. net. (Mathews and Lane.)
3. Tennyson, Ruskin, and Browning. Ritchie. 10s. 6d. (Macmillan.)
4. Christian Ethics. Smyth. 10s. 6d. (T. & T. Clark.)
5. Tennyson's Works.
6. Whittier's Poems.

ABERDEEN.

1. The Handbook of Public Health, by Skelton. Second edition. 8s. 6d.
2. Zola's La Débâcle. 3.50fr.
3. Tess of the D'Urbervilles, by Thomas Hardy. Cheaper edition. 6s.
4. Christian Ethics, by Newman Smyth. 10s. 6d.
5. Life and Conduct—Bible-class Text Book. 6d. net.
6. Barrack-Room Ballads. Kipling. 6s.

SUNDERLAND.

1. The Downfall. Zola.
2. Human Origins. Laing.
3. County of Durham. Boyle.
4. History of Sunderland. Potts.
5. American Claimant. Mark Twain.
6. Tennyson, Browning, and Ruskin. Mrs. Ritchie.

[We guarantee the authenticity of the above lists as supplied to us by leading booksellers in the districts indicated.]

NEW BOOKS.

MISS JEWSBURY'S LETTERS TO MRS. CARLYLE.*

Readers of THE BOOKMAN, in which a sketch of Miss Jewsbury recently appeared, do not need to be told of the long friendship between her and Mrs. Carlyle, terminating only with the death of the latter. In their correspondence they unbosomed themselves with an absence of reserve which made them anxious that no eyes but their own should ever inspect their confidences. They agreed, therefore, that each should before dying destroy the letters of the other. During her last and fatal illness, which was a lingering one, Miss Jewsbury kept her promise, and burned her friend's letters. When Mrs. Carlyle died, Mrs. Ireland says, "she had not destroyed the letters of Miss Jewsbury. She had probably meant to do

* 'Selections from the Letters of Geraldine Endsor Jewsbury to Jane Welsh Carlyle.' Edited by Mrs. Alexander Ireland.

so some day. . . . Hers was a summons of the sudden kind, which leaves no time for the carrying out of fixed determinations." How came it then that letters, some of them of the most confidential kind, which Miss Jewsbury wished to be destroyed, and which Mrs. Carlyle intended to destroy, are now printed, and may be read by all the world? It is for Mr. Froude, if any one can, to answer the question, since it was he, we have the strongest grounds for believing, who presented them to Mrs. Ireland expressly for publication.

The attention which the volume has received, at least from reviewers, would probably have been much less conspicuous had not the letters been addressed to Mrs. Carlyle and shown the affection which she was capable of inspiring in one of her own sex. But Miss Jewsbury was a very clever, cultivated, fearless, and thoughtful woman, with considerable originality of character, and as a letter-writer could be vivacious and incisive. These free-and-easy letters of hers are often interesting and striking. But there are many passages in the volume containing confidences which should have been kept sacred from the ken of that omnivorous person, the general reader. There are many more which, penned by an affectionate friend, might have interested Mrs. Carlyle, but which by no possibility can interest any one now. When names are given by Miss Jewsbury, whether of persons since dead or still living, Mrs. Ireland generally leaves them in blank, but there are pages after pages which might have been omitted, to the great saving of the reader's time and patience. Space, of course, does not allow us to quote actual pages in support of this statement. Here, however, chosen almost at random, is one of the very numerous passages which make up a considerable portion of the volume, and the insertion of which is the merest waste of paper and printing: "Dr. —— told me at Mrs. ——'s on Wednesday that he wanted to bring Mr. ——, Mr. ——, and Mr.—— on Saturday. So, accordingly, about five o'clock Mr.—— and another man arrived, whom I affectionately greeted for ——, but it proved to be ——; then came little Dr. ——," and so on. If Mrs. Carlyle knew anything of the Messrs. Blank, she may have felt an evanescent interest in this detail, but what of any kind can it have for the unfortunate reader? "If —— leaves you a desultory widow whilst he goes into Wales, can you not come down here?" Miss Jewsbury is represented as writing to Mrs. Carlyle. Unless it was her husband who by leaving her made her a "widow," Mrs. Carlyle's fair fame would be open to reproach through Mrs. Ireland's mutilation of Miss Jewsbury's innocent statement. Of course it was Mr. Carlyle who was going into Wales. Then why turn him into a suspicious blank? Mrs. Ireland has no rule in such matters, and sometimes prints names, or descriptions that identify quite as much as names, where blanks would be less misleading. When Miss Jewsbury met Mr. Froude for the first time, evidently knowing nothing of his opinions, or of the reasons why he left Oxford, and afterwards Australia, to find a refuge in Manchester, she says of "the author of Nemesis of Faith" that he is "a very nice, natural young man," who has "only been used to the Oxford part of the world, so that sectarians and unbelievers (!) are strange to him." If Mrs. Ireland had substituted one of her customary blanks for "the author of the Nemesis of Faith," none of her readers could be misled into supposing what Miss Jewsbury soon found to be a mistake, that to Mr. Froude at Manchester in 1849 Oxford was all the world, or that he had not then got beyond contributing hagiological biographies to the Lives of the Saints.

Mrs. Ireland prefixes to the volume a brief memoir of, or as she prefers to call it a monograph on, Miss Jewsbury. It is very sympathetic, but distressingly "gushing." Although unmarried, Miss Jewsbury was not at all "lonely." She had affectionate relatives, troops of friends, who were never wearied of showing her kindness. After she left Manchester she went a great deal into good London society, which she thoroughly enjoyed. Though Mrs. Ireland seems anxious to import a tragical element into her character and career, whether at work or at play she was uniformly cheerful. Few women who followed the profession of letters have led happier lives than was, on the whole, that of Geraldine Jewsbury.

MR. LE GALLIENNE'S ENGLISH POEMS.*

Why "English Poems"? "English Poems by Richard Le Gallienne" is rather a startling paradox. The "address to the reader" gives the key to it. Apparently the poet wishes it to be clearly understood that though French in name he has no sympathy with the poisonous honey of France.

"Art was a palace once; things great and fair,
And strong and holy, found a temple there:
Now 'tis a lazar-house of leprous men.
Oh, shall we hear an English song again?"

Mr. Le Gallienne's meaning is still more pronounced in 'The Decadent to his Soul,' a scathing indictment of certain tendencies in modern poetry. But we should give a wrong impression if we laid too much stress on these passing impatient flashes of satiric rage. Though emphasis is lent to them by the defiant title, they are the only harsh notes in a volume of most delightful verse, the work of a singer of unmistakable power but of the sweetest temper, no satirist keen and critical, but a poet of exquisitely graceful fancy, kept at charity with all men by an overpowering love of things beautiful. England will readily forgive Mr. Le Gallienne for singing 'under the shadow of her name' as long as he brings such gifts as these poems, and need not be ashamed to place him high among her poets. Here and there throughout the volume there are weaker experiments, so far weaker that one would not present them first to anybody whom one wished to convince of the writer's charm, though one finds sweet music in them too, after being put in tune by the stronger lyrics. "What of the Darkness?" which is here reprinted from the Book of the Rhymer's Club, is still, perhaps, the most irresistible introduction. Many of our readers, I daresay, already know it by heart, but it cannot be too often quoted.

"What of the Darkness? Is it very fair?
Are there great calms, and find ye silence there?
Like close-shut lilies all your faces glow
With some strange peace our faces never know,
With some great faith our faces never dare.
Dwells it in Darkness? Do ye find it there?

Is it a Bosom where tired heads may lie?
Is it a Mouth to kiss our weeping dry?
Is it a Hand to still the pulse's leap?
Is it a Voice that holds the runes of sleep?
Day shows us not such comfort anywhere.
Dwells it in Darkness? Do ye find it there?

Out of the Day's deceiving light we call,
Day that shows man so great and God so small,
That hides the stars and magnifies the grass;
Oh, is the darkness too a lying glass,
Or, undistracted, do ye find truth there?
What of the Darkness? Is it very fair?"

The surest test of an original poet is that he shall find fresh and rich expression for commonplace themes, or for themes that have been taken possession of by great poets before him. If he can set the old themes to a music of his own, and can hold us willing prisoners, charmed and fully satisfied, within the web of sweet sounds that he weaves round us, we are bound to do him reverence. It was a bold venture on the part of a new poet to tell once more the old story of Paolo and Francesca, and to choose the Spenserian stanza as his vehicle, but Mr. Le Gallienne fills the sails of the great verse triumphantly. He pipes in most melodious strains "To Autumn," without waking disadvantageous memories of Keats; we can read him after Keats without any sense of being let down to a lower level. Here is his rendering of another common theme, entitled "In the Night":

"'Kiss me, dear Love!'
But there was none to hear,
Only the darkness round about my bed
And hollow silence, for thy face had fled,
Though in my dreaming it had come so near.

I slept again and it came back to me,
Burning within the hollow arch of night
Like some fair flame of sacrificial light,
And all my soul sprang up to mix with thee—
'Kiss me, my love!
Ah, Love, thy face how fair!'
So did I cry, but still thou wert not there."

* 'English Poems.' By Richard Le Gallienne. (Elkin Mathews and John Lane.) 129 pp. 5s.

The noble commonplace that poets learn in suffering what they teach in song is fabled with touching sweetness in "The Making of Song." Even of such simple familiar themes as "Time Flies," or "All Sung," or "To a Dead Friend," Mr. Le Gallienne has something new to sing. Always at the core of his little poems, little in the sense of being short flights of song, we find some novel thought or image, touching or graceful or prettily ingenious, round which the music of the verse centres, or from which it seems to rise as from a well. He contrives even to give a new turn to the poet's relations with his critics; nothing could be happier than his 'Lines to a Great Critic,' nothing more gracefully modest and courteous. And with all the absence of gall and bitterness from Mr. Le Gallienne's verse, there is abundance of imaginative force as well as delicate fancy. He is so excellent a poet that any question of his precise place in England's Helicon is rejected at once as a profanation by the mood in which his companionship leaves us; one thing only is certain that he has, in Elizabethan phrase, "drunk deep of Helicon's well," and that his volume is a distinct enrichment of our literature. W. MINTO.

MR. BESANT'S LONDON.*

Several of Mr. Besant's novels and the biography of Sir Richard Whittington of famous memory, which he wrote in collaboration with Mr. Rice, have displayed his loving knowledge of the London of the past and his great skill in reproducing its picturesque aspects and many-coloured life. The possession of such gifts is exhibited on a greater scale than ever before in this handsome volume; the text and illustrations, the latter often extremely good, are almost wholly reproduced though the book itself does not say so, from *Harper's Magazine*. Mr. Besant's work is a diorama of old London in its successive transformations during centuries. Churches and buildings, ecclesiastics, citizens, artizans, with their costumes and customs, varying from age to age, street architecture and street life, pageants, processions, play-houses—everything and everybody are there. It is a *tour de force*, the labour and skill displayed in which surprise even in a literary artist of Mr. Besant's well-known versatility and ability.

As the volume is so much of a republication it does not claim the detailed criticism which would be its due if it were wholly new. Indeed, students of London history and topography may regret that it is mainly a republication, and feel that it might have been made not only what it is—a beautiful gift-book, but a standard authority on the greatest of European cities. Deficiencies which may have escaped notice as the vivid sketches appeared from month to month become conspicuous when they are collected in a volume. The descriptions of London, for instance, are in chronological order, but great gaps in them occur. The interval between the Tudor period and the Restoration is skipped, and the stirring story of London under Charles I. and the Commonwealth being left untold, the reader is taken at once from the "spacious times of great Elizabeth" to those of the merry monarch. The London of James II. and William and Mary, and above all of Queen Anne, to say nothing of George I., is left unnoticed by the chronicler, and we leap from the second Charles to the second George.

Another and very serious deficiency is the almost complete absence of references to authorities in support of statements in the text. The omission was perhaps unavoidable when the work was appearing in the American periodical, but it might have been to some extent at least supplied in the volume. The result of this deficiency is that, knowing the vividness and fertility of Mr. Besant's imagination, the reader may sometimes doubt whether he is reading fiction or history. Indeed, Mr. Besant once speaks as if he thought that there is no difference between fiction and history. When he comes to where we might expect to be told something about the Fleet, Mr. Besant gives it the go-by, and says naïvely, "The subject of Fleet weddings has been treated at length in a certain novel founded on one of them" (and written presumably by himself), instead of referring the reader to the elaborate work on the Fleet, its river, prisons, and marriages, published a few years ago. But the gravest omission of a reference to an authority which should certainly have been made in the text is in the chapter, "After the Romans," where Mr. Besant partly fills up an acknowledged blank in the history of London by quoting a long passage in "a hitherto unpublished chapter from the chronicle of a layman, a British citizen," by which he means an ancient Briton. He calls it "valuable and interesting, even unique." Yet, strange to say, he does not even hint where he found or where others may find the important document. Such omissions, it is to be hoped, will be repaired in a future edition of this picturesque and interesting volume.

* 'London.' By Walter Besant. With 124 illustrations. (Chatto and Windus.) 1892.

DR. NEWMAN SMYTH'S CHRISTIAN ETHICS.*

The first volume of the International Theological Library has achieved so distinguished a success that the second cannot fail to be received with eagerness and with some little trepidation lest it should fall short of the high standard set by Professor Driver. Such trepidation will subside before many pages of the present volume are read, and will be replaced by the glow of pleasure and steadily accumulating satisfaction that accompany the study of the work of a master. No extraordinary foresight is required to predict for Dr. Smyth's contribution as permanent, if not quite so rapid a vogue, as Professor Driver's. The latter writer had the advantage of handling a subject which is at present passing through its acute stage of controversy, but Dr. Smyth's subject appeals always to all men, and is so treated that all readers must inevitably find themselves both profoundly interested and wisely guided.

Dr. Smyth's justification of the study of Christian Ethics as an independent discipline is brief but conclusive. The gist of his defence is found in the following: "No ethics has right to claim to be thoroughly scientific, or to offer itself as the only science of ethics possible to us in our present experience, until it has sought to enter into the spirit of Christ, and has brought all its analysis and theories of man's moral life to the light of the luminous ethical personality of Jesus Christ. The conscience of man which is formed and enlightened by the spirit of Christ is a psychological fact to be scientifically measured, and to be related to other facts." At the same time, Christian ethics assumes the conclusions of philosophical ethics. And it is gratifying to find that Dr. Smyth has a mind open and wide enough to admit the conclusions even of evolutionary ethics in so far as those commend themselves to experts. He is of opinion that in view of the researches recently made into the natural history of conscience, "older theories of intuitionalism undoubtedly require modification. And it is possible that the result of such investigations into the natural genesis and the natural laws of conscience may prove in the end, not that conscience is any the less distinctive and supreme, but that nature from the beginning may have been more pervaded with tendencies towards the moral than we had supposed." These sentences exhibit not only the author's point of view, but the spirit in which the whole discussion is conducted, a spirit of such profound faith in the moral order of the world that no truth is feared. The chapters on the Contents of the Christian Ideal, Its Realisation, The Forms in which it is to be Realised, are full of important and well-digested thought; and the second part of the volume, which deals with Christian duties in detail, though traversing often-trodden ground, is fresh and forcible, and abound in happily worded utterances. A bold independence, especially conspicuous in his treatment of Truthfulness, and of the Social Problem, characterises the volume, and while it occasionally provokes contradiction, uniformly enchains the attention. The only chapter which a reader is likely to find in any respect inadequate is that on the Christian Moral Motive Power. It might also be considered fair to desiderate fuller treatment of such matters as gambling, or the doctrine of reward, as well as the expurgation of certain Americanisms from its style. But these blemishes are slight. The book will increase the reputation of the International Theological Library; it is

* 'Christian Ethics,' by Newman Smyth, D.D. (International Theological Library. T. and T. Clark.)

worthy of the author of 'Old Faiths in New Light,' and exhibits the same wisdom, the same belief in truth, the same penetration into principles, the same genial and picturesque style. It is in the best sense a popular book; it brings the most important subjects within the grasp of the average Christian man, while it sets them on a scientific basis. There is not a dead, dull, conventional line in the volume. It is the work of a wise, well-informed, independent, and thoroughly competent writer. It removes a reproach from our indigenous theology, fills a glaring blank in our literature, and is sure to become the text-book in Christian ethics.

MARCUS DODS.

SILHOUETTES.*

The title of Mr. Symons' verses is descriptive of at least their strongest point. It is the sharp, definite, essential line of an object he gives us, stopping not, except at his peril, to fill up details or to fill in modifying lines. And yet the title is wanting, for in 'Silhouettes' is hardly expressed the warmth which is an important circumstance in these pictures; the faces, moods, and scenes that are the subject of them being flashed to us in coloured light. This unlaborious method, where momentary intensity is the one thing needful, is, of course, the chief secret of lyrical poetry; and Mr. Symons proves his possession of it in several instances. It is this quick revealing light that makes the perfection of the little eight-lined poem, "At Dawn," of "Music and Memory," and of perhaps the most picturesque thing in the book, "On the Heath," where the glow of a woman's wilful face and the sunset moor reflect each other and intermingle in the eyes of the watcher who

> "followed slow
> Across the heath, and up and round,
> And watched the splendid death of day
> Upon the summits far away,
> And in her fateful beauty found
>
> The fierce wild beauty of the light
> That startles twilight on the hills,
> And lightens all the mountain rills,
> And flames before the feet of night."

Somewhat more elaborate, but scrupulously homogeneous, in one mood, one tone, are "The Absinthe Drinker," "The Old Labourer," "On the Beach," "In the Night," and that picture of the peace of winter, "A Retreat."

> "Peace, the sure peace that Nature yields
> To the long patience of the fields
> That lie and wait the happy birth—
> Sole rest, the rest of the brown earth."

"In the Night," too, has other qualities; there is some of the music of moonlight in it—

> "But her heart would not hear what I heard,
> The pulse of the night as it beat,
> Love, Love, Love, the unspeakable word,
> In its murmurous repeat;
> She heard not the night wind's sigh,
> Nor her own name breathed in her ear,
> Nor the cry of my heart to her heart,
> A speechless, a clamorous cry,
> 'Love! Love! will she hear? will she hear?'
> O heart, she will hear, by-and-bye,
> When we part, when for ever we part."

Some of the other verses are best described, and in no way disparagingly, as pretty. They are light in measure, crisp in tone, and dainty in fancy. Of such are Pattie—"Cool, comely, country Pattie, grown a daisy where the daisies grow"—"Love in Spring," a song of "Hearts on a Holiday," and "Gipsy Love."

But these good things have not escaped some doubtful, and indeed some distinctly bad company. We feel sorry that the guide-booky "At Burgos," and the flat and commonplace verses "During Music," and "After Love," are here at all; and that so brave an attempt as "On the Road" has missed its mark. The rhythm of the road is not in it; the poet did not make it at a swinging pace, with the wind in his blood, but in a fit of exhaustion.

* 'Silhouettes.' By Arthur Symons. (Elkin Mathews and John Lane.) 5s. net.

Mr. Symons is an appreciative student of modern French poetry, and there is a distinct trace of this in his verse, though no servility of imitation. He has no reckless delight in making the hair of purists stand on end by audacious rhymes and constructions. His interpretations of Nature's moods send us perhaps to read the 'Ariettes Oubliées" and "Aquarelles" over again, but if they are not so haunting, so weird in spirit as Verlaine's are at times, they have more colour and form to give pleasure to the eye. Mr. Symons pays homage to Verlaine by skilfully rendering the verses that have probably enticed not a few translators before him—"Il pleut dans mon cœur." If the undefinable grace of "C'est bien la pire peine" is not reproduced, it is because it happens to be one of those inevitable and almost accidental things which expressed once find no exact equivalent in any other shape.

G-Y.

THE IVORY GATE.*

Mr. Besant has written another of his delightful fairy tales in the shape of a three-volume novel. These fairy tales of his are altogether of his own fashioning, and yet they have no uncomfortable strangeness about them; indeed, they are fit and favourite reading for the unromantic world of to-day. They never bid you wander too far from the streets and squares of prosy fact, from the regions of broad-cloth and bread-and-cheese and investments. True, there is generally a dream in his romances, but the awakening from it to reality is not too rude, and fiery indignation with a world that has not realised the vision would always seem ridiculously out of the question.

The story of 'The Ivory Gate' is very ingenious. Edward Dering, a wealthy City solicitor, with exaggerated ideas as to the value and rights of property, has, in his old age, periods of forgetfulness, during which he cannot account for his movements. These lapses from consciousness are actively spent nevertheless, but under another identity—that of Edmund Gray, Idealist and Socialist, author of 'The New Humanity,' and lecturer at the Hall of Science in Kentish Town, on the Abolition of Property. The business complications which arise from his double identity furnish the plot of the story, which might have been unravelled, we venture to think, as well in one volume as in three. Not that the plot is a dull one. It is interesting, if only for its introduction to us of a type of girl, new to Mr. Besant's invention, Elsie Arundel, whose undoubted talents as detective and diplomatist he actually treats with some respect. The latter end of this man of two identities is significant of the tone and tendency of the whole story: the individualist solicitor sinks himself out of sight in the dreamer and the Socialist. Dreams are for old men and young poets; excellent, of course, for all, but unquestionably, though unfortunately, out of place in Cheapside. And though there is a good deal of genial rallying of worldly people, there are no very inconvenient suggestions made to them as to the disposal of their wealth. So let no zealous person think that Mr. Besant has written a Socialist novel, useful for propagandist purposes. Utopians are patted on the back. Pretty visions are shown of a time "without a law, or a lawyer, or a policeman," when the Perfect Man, "Adamus Redivivus," will appear. But in the meanwhile we are presented with a comfortable background of well-furnished London houses, and stocks and balances at the bank, to give stability to the scene. Even Elsie, the young wife of Dering's partner, who for diplomatic reasons, becomes a disciple of Gray, is called on to make no pecuniary sacrifice. She and her husband have previously been handsomely provided for, and Gray lives and dreams with them in peace and comfort.

Turning as the plot does largely on cheques, and investments, and all the symbols of money and money's worth, the story ends in some very pretty poetry, nevertheless; in the vision of the Ivory Gate, the vision of a better state of things to be—sometime. The world we are given to understand is a very good world, very comfortable and delightful to certain of its inhabitants, but to others it is an abominable place, full of hideous misery. And how to make it otherwise? If only for the sake of the comfortable, some escape from the terrible sights and sounds must be

* 'The Ivory Gate.' By Walter Besant. (Chatto and Windus.) 3 vols. 31s. 6d.

found. And there is no better means than to sit before the Ivory Gate, and look at the beautiful visions carved there, till you forget the horrors of to-day, and come to believe that these beautiful shapes will people the world to-morrow. This, by-the-bye, is the resource of Despair rather than of Hope, but it is an effectual opiate, and if you don't inquire too closely, a very pretty ending for a fairy tale. G-Y.

MOLTKE.*

This very odd, very German, and wholly superfluous book demands but brief notice. Much has been written already by and about Moltke, and here we have a few incongruous and more or less worthless gleanings after the harvest. Its contents are: (1) Four pages on the Moltke ancestors. (2) Some selections from his father's Memoirs. (3) A brief and dry sketch of Moltke's life which he furnished in 1866. (4) "Records of his Early Years." These are very funny—all his army and school certificates and testimonials being printed in full, and positively elaborate tables of his marks in each subject in each of his examinations. (5) A reprint of the tale he once wrote, 'The Two Friends,' a fair specimen of the romantic German story of the period. (6) Journal of his journey along the Danube in 1835. Some passages of this are interesting. (7) A rather poor sketch of his wife. (8) Some scraps of a journal in Italy. (9) A letter from Spain. (10) "Retirement at Creisau." (11) "The Field Marshal and his Sovereigns." Here are reprinted all the royal letters, several in facsimile. (12) His Last Day. Tables are added of the "Memorable Days in his Military Career," and of his Favourite Texts of Holy Scripture. This list of subjects will probably best prepare the eager reader for the feast in store. The book is, however, beautifully printed, and the outline drawings by Moltke himself very interesting indeed. On page 122 he makes a curious reflection on the English Poor Laws.

ESSAYS ON GERMAN LITERATURE.†

This volume of essays by the professor of German literature at Columbia College appeals in the main to the magazine-reading public. To students of German literature who have passed the vestibule of the temple, they scarcely pretend to offer anything new; but they skim the surface agreeably, and convey a good deal of information in a clear and unpretentious style which does the author, as a born Norwegian, very great credit. One notes, indeed, a certain willingness to say obvious things, which is one of the marks of the facile writer in a foreign tongue; and this quality, as well as the triteness of much of the special information conveyed, gives an old-fashioned air to much of the book. We seem to hear a writer in the forties soberly expounding the merits of the German classics to the gentle literary public still bewildered by the trumpet-blast of 'Sartor.' But though Prof. Boyesen's note is not very stirring or resonant, it is in excellent tune; he has entered deeply into the spirit of Goethe, and speaks of him with Scandinavian freshness and frankness, only, perhaps, discussing too minutely those chequered love-stories which, for the average English reader, already make up almost the whole picture. The paper on "The English Estimate of Goethe" does scant justice either to the quantity or the quality of the English students of Goethe, and must surely have been written before the foundation of the English Goethe Society. Of the two living Englishmen whom he alone allows to have written upon Goethe "anything worthy of consideration," Mr. R. H. Hutton's fine criticism is spoiled by its essential obliquity of standpoint, and Prof. Blackie's genial paradoxes can hardly be weighed in the balance with the ripe judgment of Prof. Seeley and the delicate insight of Prof. Dowden, both of whom the essayist ignores. Of the other articles, we may refer especially to the series on the "Romantic School," which, though somewhat gossipy, provide a fair introduction to one of the most glaring examples of a subject full of intellectual fascination, and treated in succession by a series of brilliant literary historians which yet remains in England all but unknown. The works of Haym, Julian Schmidt, Brandes, and Heyne are mentioned; but we may suggest that in this case, as throughout the book, a detailed bibliography of larger works for consultation would have enhanced its value and placed its *raison d'être* beyond the reach of cavil. C. H. H.

*'Moltke. His Life and Character.' Translated by Mary Herms. (Osgood, McIlvaine and Co.)

†'Essays on German Literature.' By Hjalmar Hjorth Boyesen. (Unwin.)

THE YOUNG AUTHOR'S PAGE.

AWARD OF PRIZE.

For the prize of two guineas announced in our August issue for the best poem of not more than forty-two lines by an unprofessional writer, there were a considerable number of competitors. The verses of those that have been placed in the first three classes have some distinct merit either of thought or, very much more rarely, of form. Technical skill in any marked degree was surprisingly absent. Only a very few had taken the trouble to master the metre they had chosen, and good subjects were too often dealt with in loose and flabby words. In respect to choice of subject, evidence of a trained ear, and fitness of expression, none of the other poems were so good as "The Enchanted Pool" sent by

Mr. LIONEL HAWEIS,
Queen's House,
Cheyne Walk, S.W.,

to whom we have pleasure in awarding the prize.

The Javanese Song, sent by "Portico" (Miss M. N. Brooke, Manchester), had the making of an exquisite poem in it, but it was unfortunately marred by a very ill-chosen refrain. Nevertheless it is deserving of a high place in the list.

The competitors have been classed as follows:—

Class I.—L. H. (London, S.W.); Portico (Manchester); Sartor (Bermondsey, S.E.).

Class II.—D. M. B. (Sunningdale); Dial (Glasgow); Dog-rose (Newark); A. Falconer; Flodden (London, N.); N. H. (London, N.W.); A. Marston (Beckenham); Nemo (Aberdeen); P. Q. M. F. (Bonnybridge, N.B.); S. M. (Dunfermline); W. W. S. (Tottenham).

Class III.—N. B. (Selkirk); Gwynedd (Birmingham); Tenerorum Lusor Amorum (Glasgow); A. H. W.; G. S. (Bristol); Sweetbriar (London, S.E.); G. W. C. (Edinburgh); J. R. W. (Sheffield); Lyra (Dairsie, N.B.); L. A. M. (Aberdeen); N. M. (Moseley, Birmingham); H. E. B. (Maidenhead); W. M. (Waterloo); W. K. M. (Kingstown, co. Dublin); E. R. L. (Charlwood); E. K. (London, S.W.); Demos (London, S.W.)

Class IV.—M. V. G. H.; T. F. (Sheffield); Andante (Newport, N.B.); J. A. G.; D. M. B. (Sunningdale); E. M. C. (Armagh); C. W. (Wigan); Efach (Southport); A. R. (Cambridge); Julia (Sunderland); Sara; R. M. S. (Dublin); H. N. G. (Dundee); L. C. D'Oyle (Highgate); J. W. C. (Monmouth); G. J. (Chancery Lane); H. A. F. (Bristol); E. H. T. (Northwich); A. J. C. (Edinburgh); Charles Wessex (Liverpool); E. H. (Wimbledon); J. C.; J. W. (Glasgow); E. B. P. (Huddersfield); R. T. L. (London, N.); J. M. H. (Edinburgh); J. H. McD. (Wimbledon); G. T. (Inverleithen, N.B.); J. B.

Class V.—Unus (London, N.); Aziel (Belfast); Pearl (St. Ives, Hunts); W. H. (Dorking); Kingston (Clifton); M. B. (Glasgow); A. C. D. (London, S.E.); Comley (Bath); Rhodian Maid (Heckmondwike).

The remaining competitors have not been classed.

NOVEL NOTES.

THE DOWNFALL (La Débâcle). By E. Zola. Translated by E. A. Vizetelly. (Chatto and Windus.)

Those who have the second-best fate of reading 'La Débâcle' in its English dress will find some compensation in the preface which the English version contains, the interview with M. Zola on the scope and purport of his novel. It has been published before, but as illustrating M. Zola's methods of work it was well worth reprinting from the *Weekly Times*, and indeed is permanently valuable. Especially let young story-writers read and ponder what labour lies before a conscientious novel-wright. Mr. Vizetelly's translation is faithful in spirit, if sometimes cavalierly free in rendering the letter. His straightforward English is a good equivalent for the robust and energetic style of the original. The English edition has the additional advantage of containing two sketch maps of the battle of Sedan, for which readers will know how to be grateful when they reach Part II.

A LOST SOUL. By W. L. Alden. (Chatto and Windus.)

'A Lost Soul' is not a story to be hastily condemned, nor are its merits to be slightingly overlooked. But it is unconvincing. The motive is an old one and a good one, that only through the turmoil of life can true humanity be born, that man must pass through hell to find salvation. The hero of the story for forty odd years led a blameless,

colourless life. He was of that band whose doom is scorn, and who have been immortally described—

"di coloro
Che visser senza infamia e senza lodo.
. . . . . che non furon ribelli,
Nè fur fedeli a Dio, ma per sè foro."

Salvation comes to him through love for a woman whose body he has raised from the sleep of death, but whose soul he never succeeded in discovering, a love which drags him to the earth, makes him commit murder and lands him in a lunatic asylum. These are the facts as the world knows them, but according to the verdict of the inmate of the madhouse the love raised him to the highest heaven, and made an infinitely better man of him. The inner vision of his heaven is not granted to the reader, who only sees the outward manifestation of sin and folly; and so the story is unconvincing.

THE AMERICAN CLAIMANT. By Mark Twain. (Chatto and Windus.)

'The American Claimant' has a good deal of funny material in it, and its illustrations are a help to it and no hindrance. Mulberry Sellers, his chromos of dead Americans of distinction figuring as members of the British aristocracy, his show of hatchments, and his philanthropic offer to buy Siberia, all these are funny. But there are dull patches, and misplaced serious patches, and indeed Mulberry has carried away his biographer to regions where extravagance and exaggeration are no longer wholesome farce, but wearisome and fatuous, occasionally something worse. Mark Twain is in the unfortunate position of not being quietly allowed to produce stories with bright spots in them. The brightness must be suffused, or the reader grumbles.

UNDER PRESSURE. By the Marchesa Theodoli. 2 vols. (Macmillan.)

The story in 'Under Pressure' is of secondary interest, though it is of a kind nearly always in fashion, where hard-hearted parents make rough and steep the path of true young lovers. It serves to bring forward the sharply, clearly cut characters, and these are there mainly to illustrate "some of the customs, prejudices, and virtues still subsisting in a portion of Roman society." 'Under Pressure' is by no means a failure as a novel, but as a picture of manners it is highly successful. The scenes in the Palazzo Astalli will be full of novelty to most readers. The austerity, for instance, in the upbringing of Roman daughters—the young girls who "were not taught to please"; whose "manners were expected to be as simple as their address" lest they should be accused of coquetry—will shake the conventional English notion of the self-indulgent, undisciplined South. And few more interesting pictures of the transition stage in modern life will be found anywhere than those here describing the stern reactionarism of the Astalli household, their devotion to the Church and to the past, in contrast to the anti-clerical Italy seething round them, young "Liberalism," in the shape of Don Uberto flouting their prejudices, and suing for the hand of their daughter Lavinia.

FAIRWAY ISLAND. By Horace Hutchinson. (Cassell and Co.)

It is a dangerous venture to write a story of hair-breadth peril, of lawless escapade, murder, and hunt for treasure, and to lay the scene of it in the nineteenth century, and in no more outlandish part of the globe than twenty miles from the English mainland, in a rock-bound island, with a cavernous coast, superstitious inhabitants, and owning not the authority of the English tax-gatherer. But Mr. Hutchinson's daring is justified. 'Fairway Island' is written in heroic style, befitting the characters and incidents which are none of them everyday. Freda, the daughter-of-a-Viking heroine, with her queenly height and manly spirit, in whose hair the wind is accustomed to sing—the wind has a way of interfering very often with her father's hoary beard too, streaming it over his right shoulder—is a trifle stagy, and sometimes moves one to untimely mirth. But the story is a brave enough one to survive the attacks of flippant mirth, and the doughty deeds of "the Stormy Petrel" and his foster-brother, "the Hammerer," will be gratefully read by boys, and by all who share their wholesome tastes.

THE CHEAP EDITION OF 'TESS.'

The cheap edition of 'Tess' which Messrs. Osgood, McIlvaine and Co. have published is admirably got up. The portrait of the author is passable, but it would have been in better taste to leave it out. So far as we have discovered, there is very little change in the text: the word "periphery" has disappeared. The new preface which Mr. Hardy has prefixed is another proof of the utter unconsciousness of his great position, which in him amounts to a positive fault. It is a fault too rare among contemporary authors to be severely censured. But if 'Tess' cannot vindicate itself, it is certain no preface can. Its admirers—and they will always be many—will not find it necessary to reason themselves into admiration.

SHORT STORIES.

KING ZUB, and Other Stories. By Walter Herries Pollock. (Henry.)
AFTER TWENTY YEARS. By Julian Sturgis. (Longmans.)
YOUNG LUCRETIA. By Mary E. Wilkins. (Osgood.)
A SAINT, and Others. By Paul Bourget. Translated by John Gray. (Osgood.)
O'DRISCOLL'S WEIRD. By A. Werner. (Cassell & Co.)

Under the name of 'King Zub' Mr. Pollock has gathered together a bundle of amusing stories. With one or two he has had collaborators, Mr. Besant and Mr. Brander Matthews, but he is most successful by himself. Most of the personages in them are Rosicrucians, or artistes of some kind, and the scenes play in the greenroom, the stage, or round the conjuror's table. The sketches read as if they were meant to furnish light entertainment at an evening party. The tragedy is calculated, therefore, not to depress, and even the ingenious ghost story, 'A Fleeting Show,' hardly raises a shudder.

With some apologies does Mr. Sturgis launch his stories in the world in the shape of a volume. The apologies are graceful, but unnecessary, for some of the stories are excellent, and permeated by such amiable enthusiasm that they are good for chilly moods. 'An Unimportant Person' and 'The Romance of an Old Don' are capital, and there are few more delightful persons to be met with, each in his own way, than the young whirlwind, Martin Carter, and the prim, undergrown, and unselfish Stanley Betel.

Miss Wilkins' tales are mostly of austerely-bred little New Englanders, with prim aunts and grandmothers who bring them up on a system. When the system breaks down, humanity dawns in these elderly persons, and the world of the little people wags more merrily ever after. They are quaint and pretty Christmas stories for young folks, and if a good deal after one pattern, the pattern is a very good and wholesome one.

'A Saint, and Others,' is not a happily selected volume. Bourget at his best is second-rate and wanting in distinction, and these stories do not represent him at his best. One, at least, 'Two Little Boys,' should have been omitted; two others, 'A Gambler' and 'Childhood Perfidy,' would hardly have been missed, and the principal one, 'A Saint,' might with advantage have been curtailed. The first twenty pages of it is wearisome enough and altogether irrelevant; but that, of course, is not the translator's fault. The rest is a painful but really interesting study of a cynical young Frenchman, a literary aspirant, whose envious hunger for success gives M. Bourget a chance of holding a brief for the man of letters *arrivé*. The contrast between Philippe exulting in his distrust of humanity and everything else and the simple Dom Griffi, full of faith and moral beauty, is impressive, and the final triumph of the Father over cynicism and sin has something in it almost sublime. Mr. John Gray's acquaintance with French literature may be great, but his mastery over the English tongue is somewhat imperfect.

'O'Driscoll's Weird, and other Stories,' by A. Werner, are written in praise of the virtue and beauty of the human race, especially those members of it who might be expected to have neither of these characteristics. They are a trifle mawkish, and the characters are engaged in wringing each other's hands, or falling on each other's necks, perhaps oftener than occasion demands. But the amiability of the tales, their variety of subject, and the enthusiasms which appear in them and through them, should gain for them the sympathy and interest of many readers. The Irish rebels that figure in them, the Cornish peasant poet who

dies with most of his music in him, heroines from Africa and from a good many other quarters of the globe, prove the writer's wide sympathies and watchfulness for picturesque effects.

WHITHER. By M. E. Francis. 3 vols. (Griffith and Farran.)

The writer of 'Whither' has tried to work on much too large a scale, and has tried to set in motion characters whose mechanism she does not understand. On a smaller canvas, and with simpler characters, she has shown before now considerable talent. 'Whither' is an ambitious melodrama, with perhaps the most clumsily constructed villain to be met with anywhere. He wrecks every chance of successful villainy that comes to him in the most distressing fashion, and if things had gone in the world of 'Whither' as they do in the world of fact, he would have come to his bad end in volume I., which would perhaps have been a pity, as volume II. contains whatever is good and most that is probable in the story. The scene of the latter part of the tale is laid among a Catholic community in the north-west of England, and there the writer is at home, and makes her power felt.

HELEN TREVERYAN. By John Roy. 3 vols. (Macmillan)

This is a novel for the Anglo-Indian and the loyal and patriotic unionist. It is not set to the tune of "Rule Britannia," because Britannia is too comprehensive a name. It is a pæan to the glory of Anglo-Saxon beauty, Anglo-Saxon scenery, Anglo-Saxon valour and virtue; even the Anglo-Saxon boy is not left out—"there is no material in creation like the English boy." The writer has evidently a first-hand knowledge of Indian affairs, and the valuable part of his book is its pictures of the Afghan War. Anglo-Indians may find some interest in the minute description of the *personnel* of the Thirtieth, which to stay-at-home-Britons is grievously dull. Mr. Roy has something to say—a mission, in fact, to sound the trumpet of "the Ruling Race," and he might, therefore, have been better employed than writing an uncommonly poor novel, whose heroine has no more right to have her name on the title page than any one of the many other characters who walk rather aimlessly through the pages.

THE FATE OF HERBERT WAYNE. By E. J. Goodman. (Chatto and Windus.)

Mr. Goodman anticipates any possible charge of plagiarism by distinctly stating that he never read the story which has the same plot as his own, and that he publishes 'Herbert Wayne' by the advice of Mr. Besant. We have been much more struck with the originality of the plot than with its likeness to any other. It is a very good story of the mystery order, and if the reader sees through the mystery rather sooner than he is meant to do, he has a pleasant sense of his own sharpness. The plot may not be divulged, else all virtue would go out of the book, which shows little literary ability. Indeed sometimes Mr. Goodman puts rather silly reflections into the mouth of his hero, who is made to tell the story. He describes him as a high-flown young man with a soul for music, and permits him to describe "Sally in our Ally," and "The Bailiff's Daughter of Islington," and "Comin' thro' the Rye" as "the merest rubbish." This is hard on the hero. But, it is true, he was the victim of a mental malady.

THE MEDICINE LADY. By L. T. Meade. 3 vols. (Cassell and Co.)

The odour of the sick-room and of the consulting-room is about this story, and we could wish that the good medical friend of Mrs. Meade's, whose services are gratefully acknowledged in the preface, had provided the writer with a rather more limited vocabulary of professional terms. The reader is apt to discover in himself each and all of the forms of tubercular disease which are illustrated by the characters in the book. It is not the motive of the story that we complain of, which is very effective, and provides situations and dilemmas of strong interest. But the atmosphere is noisy with coughs, and some of the central figures, whether from accident or design, are very unsympathetic—the Medicine Lady herself, overstrung and hysterical, and an abnormally precocious child, whose conversation is a symptom of her approaching doom and sufficient reason for it. Dr. Digby is a physician of genius and a London Dr. Koch. But he dies before he thinks the cure he has discovered for consumption ripe enough for revelation to the world. He charges his wife to destroy the notes he has made and the lymph he has prepared, or to give them into the hands of a cautious brother physician. She does neither, but uses the cure, very timidly at first, saves many lives and earns many blessings; fails to save others, hastens the end of some, and brings curses down on her head. When the story closes, her child lies dying, stricken by the "cure," and in her struggle against the accusations of the doctors, of her conscience, and the curses that are showered on her, the reason of 'The Medicine Lady' gives way. The last scene is powerful, so strong, in fact, as to be almost out of keeping with the rest of the story.

THE NEW BOOKS OF THE MONTH.

THEOLOGY AND PHILOSOPHY.

BAX, E. BELFORT.—The Problem of Reality, being Outline Suggestions for a Philosophical Reconstruction Swan Sonnenschein

[*There is no system and much needless obscurity of language in this book, but it is interesting and suggestive. 'Reality,' by which is roughly meant Consciousness, is dealt with from an anti-Hegelian standpoint. The connection which the writer finds between his theories and socialist ideas and morality is curious.*]

BENSON, Rev. R. M.—An Exposition of the Epistle of St. Paul to the Romans, 5/-.....Masters

BERNARD, T. D.—The Central Teaching of Jesus Christ, 7/6 Macmillan

[*A Study and Exposition of the Gospel according to St. John, Chaps. xiii.-xvii., which in the words of the writer "close the teaching of Christ in the flesh and introduce the teaching of Christ in the Spirit."*]

Book of Common Prayer from the Original Manuscript attached to the Act of Uniformity, 1662, 7/6 ..... Eyre & Spottiswoode

BOURDILLON, F.—A Chain of Love, 2/-.....C.K.S.

BUXTON, Rev. H. J. W.—By Word and Deed. Sermons for the Year on Parables and Miracles, Pt. 1, 2/6 Skeffington

" Rev. H. J. W.—The Lord's Song, Plain Sermons on Hymns, 5/- ..... Skeffington

CAIRNS, The late J.—Christ, the Morning Star, 6/- Hodder & Stoughton

CAPRON, F. H.—The Antiquity of Man, from the point of view of Religion ..... Stock

[*An answer to Mr. S. Laing's Modern Science and Modern Thought. The Scientific view of the problem (of the descent of man, etc.) and the Biblical view are both stated, and the last chapter is devoted to the reconciliation of the two.*]

CUYLER, T. L.—Stirring the Eagles' Nest, and other Practical Discourses, 6/- .....Nisbet

DYKES, J. O.—Plain Words on Great Themes, 3/6.....S. Low

EDGAR, Rev. R. M.—The Gospel of a Risen Saviour, 7/6. T. & T. Clark

EVANS, Rev. J.—Christian Theology and Modern Theories .... Stock

[*Chapters on the Creation, the Fall, Miracles, the Atonement, a Future Life, etc. Written to show that the "essential truths of Christianity are in harmony with the legitimate conclusions of human reason."*]

HARRISON, Rev. A. J.—The Church in Relation to Sceptics, 7/6 Longmans

HERVEY, A. C.—Book of Chronicles in Relation to the Pentateuch and the Higher Criticism, 2/-.....C.K.S.

HOLLAND, Rev. H. S.—Pleas and Claims for Christ, 7/6....Longmans

HORTON, R. F.—Revelation and the Bible, an Attempt at Reconstruction, 7/6.....Unwin

HOWARD, Rev. G. B.—The Schism between the Oriental and Western Churches, 3/6.....Longmans

LAURIE, Rev. W. B.—Plain Sermons on the Creed, 3/6 ..Skeffington

LIGHTFOOT, The late Bishop.—Dissertations on the Apostolic Age, 14/- Macmillan

[*Five dissertations reprinted from Dr. Lightfoot's commentaries upon St. Paul's Epistles. The dissertations are on The Brethren of the Lord, St. Paul and the Three, The Christian Ministry (to which have been added two short appendices, one giving Dr. Lightfoot's final opinion upon the genuineness of the seven Greek Ignatian Epistles, and the other consisting of extracts from his own writings illustrative of the subject of the dissertation), St. Paul and Seneca, and The Essenes.*]

Lord's Day, The, and the Holy Eucharist. Essays by various Authors. Preface by R. Linklater, D.D., 5/-.....Longmans

MASON, Rev. G. E.—Round the Round World on a Church Mission, 3/6.....C.K.S.

M'COSH, J.—Our Moral Nature, being a Brief System of Ethics, 2/6 Macmillan

MOELLER, Dr. W.—History of the Christian Church, 15/- Sonnenschein

MOULE, H. C. G.—Christ is All, Sermons, 3/6.....Low

MURPHY, Rev. J. B. C.—The Seed and the Soil. Short Plain Sermons, 5/-..... Skeffington

OLIVER, A.—What and How to Preach. Lectures in the United Presbyterian College, Edinburgh, 3/6 .....Oliphant

O'REILLY, E. J., S.J.—The Relations of the Church to Society, 12/- net ..... Hodges

[*A volume of the "Catholic Standard Library," containing Theological Essays on the sphere and powers of the Catholic Priesthood, etc. Father Matthew Russell, S.J., has written an interesting biographical notice of the author.*]

PARKER, J.—Some One, Notes for Inquirers concerning Christ and His Truth, 4/-.....Parker

PARKHURST, C. H.—Three Gates on a Side, and other Sermons, 6/- Nisbet

PEARSON, J.—Christus Magister, some teachings from His Sermon on the Mount, 5/- .....Nisbet

PEYTON, W. W.—The Memorabilia of Jesus, commonly called the Gospel of St. John, 10/6.....Black
Practical Reflections on every verse of the Book of Genesis, with Preface by the Bishop of Lincoln, 4/6 ..... Longmans
RALPH, E.—Step by Step through the Bible, a Scripture History for Little Children, 2/6 .....Nisbet
RING, T. P.—The Most Certain Fact in History. Addresses on the Resurrection, 2/6.....Skeffington
RYLE, H. E.—The Early Narratives of Genesis, 3/- net ....Macmillan
[*Eight chapters reprinted from the "Expository Times," discussing the contents of the opening chapters of Genesis, "with special reference to the modifications of view which the frank recognition of the claims of science and criticism seems to demand."*]
SANDFORD, Rt. Rev. C. W.—Words of Counsel to English Churchmen Abroad .....Macmillan
[*Sermons by the Bishop of Gibraltar on the Church, Conduct, Social Evils, Religion in Politics, etc.*]
SAPHIR, Rev. A.—The Divine Unity of Scripture, 6/- Hodder & Stoughton
SINCLAIR, Ven. W. M.—The Christian's Influence, 2/-.....Nisbet
SMYTH, J. P.—How God Inspired the Bible, Thoughts for the Present Disquiet, 2/6.....Bagster
SMYTH, N.—Christian Ethics, 10/6.....Simpkin
TUCK, R.—Revelation by Character .....Stock
[*The idea of the book has been to study the individualities of Old Testament characters, and extract from them the revelations and mission which they possessed for their own and other generations. So the chapters are headed "Bargaining Jacob," "Self-conscious Lot," "Playful Samson," "Wily Joab," "Lonely Elijah," etc. There is a good deal of freshness and unconventionality in the interpretation of the characters.*]

NEW EDITION.

BIRKS, Rev. T. R.—Horae Evangelicae, 10/6 .....Bell
[*The work of a scholar, but hardly relevant to the present state of the problem.*]

HISTORY, BIOGRAPHY, AND TRAVEL.

ARMSTRONG, E.—The French Wars of Religion: their Political Aspects, 4/6 .....Percival
BEAUCLERK, R.—Summary of English History to 1702, 2/6 ....Relfe
BESANT, W.—London Illustrated, 18/- .....Chatto & Windus
[*See p. 57.*]
BETTANY, G. T.—A Sketch of the History of Judaism and Christianity, 3/6 .....Ward & Lock
[*The limits of one volume do not admit of more than a cursory glance being given to the history of Judaism, of the Early Christian Church, of the two branches of the Catholic Church, the various sects of Protestantism down to modern Anglicanism and Nonconformity. But the book is written in a spirit of fairness, and is marked by an unusual absence of dogmatism. It is fully illustrated.*]
BIGELOW, P.—Paddles and Politics down the Danube, 3/6 ....Cassell
Browning's Prose Life of Strafford, with an Introduction by C. H. Firth and Forewords by F. J. Furnivall, 5/-.....K. Paul
[*We are not "convinst" of the wisdom of the Browning Society in reopening the controversy on the authorship of the Life. According to Mr. Furnivall, when Forster was worrying because illness prevented his completing it, "Browning put the Strafford papers under his arm, walkt off, workt hard, finisht the Life," etc. The internal evidence of style, of the absence of dates—"poet-like"—is brought to bear on readers for their conviction. Let them read and form their own conclusions.*]
CAMPBELL, D.—The Puritan in Holland, England, and America. Introduction to American History, 2 vols., 21/-.....Osgood
CARTWRIGHT, J.—Sacharissa; Some account of Dorothy Sidney, Countess of Sunderland, her Family and Friends....Seeley
[*The history of Waller's 'Sacharissa' so far as it can be gathered from the Sidney papers and contemporary memoirs and letters. The information about Sacharissa is rather scanty, but the book contains many interesting particulars as to the court life and politics of the time. An engraving from the portrait of Dorothy, by Vandyke, forms the frontispiece.*]
CUNNINGHAM, W.—The Growth of English Industry and Commerce in Modern Times, 18/- .....Cambridge Warehouse
Dictionary of National Biography, edited by S. Lee, vol. 32, Lambe—Leigh, 15/- .....Smith & Elder
ELTON, C.—The Career of Columbus, 10/6 .....Cassell
[*The best of the popular accounts of Columbus to which the anniversary has given rise.*]
EVANS, E.—The Story of Kasper Hauser .....Swan Sonnenschein
[*A strange history. Miss Evans is an enthusiastic believer in the identity of Karl Hauser with an abducted Prince of Baden. She has ransacked documents to prove her theory, which is believed in by a very large number of persons in Germany. Whether she proves it or not, she has written for English readers an interesting page of German history.*]
FREDERIC, H.—The New Exodus: a Study of Israel in Russia, 16/- Heinemann
GRINGO, A.—Through the Land of the Aztecs, 6/-.....S. Low
HARRISON, C.—Stray Records; or, Personal and Professional Notes, 2 vols, 21/- .....Bentley
KENT, J.—Racing Life of Lord George Cavendish Bentinck, edited by the Hon. F. Lawley, 25/- .....Blackwood
LE CARON, H.—Twenty-five Years in the Secret Service...Heinemann
LOFTUS, Lord A., Diplomatic Reminiscences of, 1837 to 1862, 2 vols., 32/-.....Cassell
Manuel de Bibliographie Biographique et D'Iconographie des Femmes Celebres, 30 francs..... Roux, Turin. Nilsson, Paris
[*This is a very remarkable and very useful compilation. It contains descriptive notices of saints, queens, heroines, women of letters, etc., of all countries, with the names of the works to be consulted concerning them, and particulars as to the existing portraits and autographs, where such exist. Some idea of the general character of the work may be gathered from the fact that one page chosen at hazard contains notices of Miss L. M. Alcott, St. Aldegonde, Marguerite Aldobrandini, a Pope's niece, Françoise d'Alençon, Duchess of Beaumont, Alexandra, Queen of the Jews, Alexandra, Princess of Wales, Alexandra, ex-Empress of Russia, and some Italian Alfieri's. The book should be invaluable to librarians, English as well as foreign.*]
MARKHAM, C. R.—Life of Columbus, 4/6 .....Philip
Missing Friends, Adventures in Queensland. By a Danish Emigrant, "Adventure Series," 5/- .....Unwin
[*The story of an emigrant's search for work and fortune, written in a simple straightforward style. The writer claims as its only merit its "strict regard for truth, and the avoidance of all exaggeration from beginning to end." It is no less interesting for being accurate. It contains much quaint observation of nature and human nature. Intending emigrants to Australia who have no fortune, should read it before embarking, and according to whether its recitals tempt them or scare them, should they take their berths or stay at home.*]
MOLTKE.—His Life and Character, translated by Mary Herms, 10/6 Osgood
[*See p. 59.*]
NOLDEKE, T.—Sketches from Eastern History, translated by J. S. Clark, 10/6.....A. & C. Black
[*An excellent translation of essays by the first living authority on the subject.*]
PATON, Rev. J.—The Story of John G. Paton told for Young Folks, illustrated 5/- .....Hodder
[*The story of a heroic life well calculated to rouse admiration and sympathy in the young persons who read it.*]
PENNELL, J.—The Jew at Home in Russia and Austria, 5/- Heinemann
PERKINS, J. B.—France under the Regency, with a Review of the Administration of Louis XIV., 8/6 .....Macmillan
SAUNDERS, F.—The Discovery of the New World by Columbus..Stock
[*As a souvenir of the fourth centennial anniversary of the discovery of America this little book will serve admirably. It pretends to no original research, but states the essential facts in a brief and popular fashion. The type is very creditable to the Caxton Press, New York, and the binding is attractive. The illustrations, all save the frontispiece, might have been better.*]
Selections from the Letters of G. E. Jewsbury to J. W. Carlyle, edited by Mrs. A. Ireland, 16/- .....Longmans
[*See p. 55.*]
SLADEN, D.—The Japs at Home, 15/-.....Hutchinson
SMITH, GOLDWIN.—A Trip to England .....Macmillan
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